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UNIT ORGANIZATION OF TWO TOPICS IN SENIOR HIGH SCHOOL SPEECH

Submitted by

Grace D. Healey

(B.L.I., Emerson, 1932)

In partial fulfillment of requirements for the degree of Master of Education

1947

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CHAPTER I

INTRODUCTION

Organization of the Units

The procedure followed.-- The two units in this thesis have been taught in the speech and drama classes of Holyoke High School. They are organized according to the unit and unit assignment method of teaching advocated by Roy O. Billett of Boston University. This method is an effort to identify the basic principles which should function in all good secondary school teaching, and to translate those principles into activities in the classroom.

Certain basic principles.-- The purpose of secondary education in a democracy is to train pupils for "intelligent behavior"[1/] in life situations. Intelligent behavior requires thinking, which is developed through the problem-solution method of teaching. By creating life situations in the classroom, this method shifts the emphasis from the teaching of subject matter, to the use to which the subject matter may be put by each pupil in the class.

1/ Roy O. Billett, The Fundamentals of Secondary Education. Houghton Mifflin Company, Boston, 1940, p. 36.

The pupil in the secondary school is an individual in a class group. Courses of study must be organized to provide, "not only for the basic resemblances and common needs of all the pupils enrolled, but also for individual differences in aptitudes, abilities, interests, aims, and hence needs."[1/]

Explanation of Terms [2/]

The unit.-- The unit is a statement of the teacher's goal, which is to increase the capacity for intelligent behavior of each pupil in solving certain life-situation problems created in classroom activities. These classroom experiences are selected carefully to provide problems which each pupil will meet in his immediate and future life, and solve according to his individual aptitudes, abilities, interests, and needs.

The delimitation.-- The delimitation develops in detail the general statement of the unit. It defines the specific learning products which are to be achieved by the pupils in a specific class, in a specific course, in a specific length of time.

The probable indirect and incidental learning products.-- Participation in the classroom activities may result in some changes in the concepts, skills, attitudes,

1/ Billett, op. cit., p. 41.

2/ Ibid., p. 505-509

abilities, and appreciations of the pupils, which are not listed in the delimitation. In planning the unit, the teacher anticipates these changes, and records them as probable indirect and incidental learning products.

The unit assignment.-- The unit assignment is the teacher's plan of activities designed to give each pupil an opportunity to practice and to develop according to his needs, the learning products in the delimitation.

The core activities.-- A study and activity guide is prepared, duplicated, and presented to each pupil. This guide takes the form of thought-provoking questions, suggestions for individual and group discussions, and problem-solving activities and experiences, in which all the pupils are to engage to some degree within the time limits of the unit. It includes a list of references and material for the pupils to use in preparing for the unit assignment.

The optional-related activities.-- Opportunities for further study are provided by the teacher for pupils, who complete the core activities, or who develop interest in some particular phase of the work. These activities are optional, and must be approved by the teacher. No pupil is required to elect or to complete one of these optional-related activities.

The pooling-of-experience phase.-- During the last

few days of the unit assignment, the teacher and the pupils plan a program of exhibits, demonstrations, and reports of the achievements of all the pupils in the core and optional-related activities. In this way each pupil shares the experiences of the other members of the class.

Estimating educative growth.-- In the core activities, optional-related activities, and the pooling-of-experience phase, the teacher measures the educative growth of each pupil, through oral questioning, observing the pupil's behavior, and in judging his performance and the products of his work. When the core activities have been concluded, the teacher requires each pupil to write an essay summary of what he has learned in the unit assignment. These essays are analyzed carefully to determine the extent to which the pupil has mastered the learning products stated in the unit and the delimitation.

At the end of the unit assignment, the teacher administers an informal objective test based on the unit, the items of the delimitation, and the probable indirect and incidental learning products. The results of this test are used to measure the achievement of each pupil, and to compare his growth with the growth of the other members of the class.

Reasons for Selecting These Topics for Study

The unit on conversation.-- "Ninety per cent of all communication is oral, and nearly all oral communication is conversational in type."[1/] Conversation is the first form of oral communication to be studied in speech class, by right of its use and importance in the daily life of each pupil.

The unit on dramatic criticism.-- Few of the pupils in the drama class will be actors or producers in the professional theatre, but most of them will be consumers. A knowledge of the fundamental, technical, and artistic requirements of the three popular arts: the radio, theatre, and motion pictures, will help them to develop an appreciation for the best in dramatic literature, performance and production. As Katherine Ommanney says:[2/]

> The future of the theatre in the United States depends entirely upon the development of sound public taste. Perhaps the greatest value of the dramatic course lies in the fact that it gives the future citizens of our country a background for the appreciation of plays and acting so that they will not be satisfied with tawdry, sensational, and vulgar entertainment.

1/ Emily Stoops, "Oral English in Life Situations", English Journal (September, 1935) 24:555.

2/ Katherine Ann Ommanney, The Stage and the School. Harper and Brothers, New York, 1932, p. 93.

The Group for Whom the Units Were Planned

The City.-- Holyoke, Massachusetts is an industrial city situated in the south-western part of the state on the Connecticut River. Paper manufacturing is the chief industry and Holyoke is known as "The Paper City". In the United States Census of 1940, the population was estimated at 53,750. The Holyoke City Directory of 1946 sets the population at 57,000. "The predominating nationalities of foreign born are French, Irish, Polish, and German. Seventy-two per cent are native born."[1/] As in most industrial cities in the past five years, the annual income of the individual citizen has been above average.

The school.-- Holyoke High School is the one public high school in the city, and has an enrollment of 1200 pupils. The main building houses the administration offices, the cafeteria, the auditorium, and most of the offices and classrooms of the various department. This building was constructed in 1898. The swimming pool, the boys' and girls' gymnasiums, the home-economics department, and the drafting department, are located in the annex, which was erected in 1913.

1/ These figures and statements will be found in the Holyoke City Directory, 1946.

Holyoke High School offers seven courses of study or curricula: (1) Commercial, (2) General, (3) General Vocational (for girls), (4) Nurses Preparatory, (5) Technical, College, (6) College, (7) Technical Industrial (for boys).

A survey of the Class of 1945 shows the enrollment distribution according to curriculum.

Table 1. Enrollment Distribution of the Class of 1945.[a/]

Curricula	Pupils	
	Boys	Girls
Commercial	7	74
General	37	71
General, Vocational		
Nurses Preparatory		35
Technical, College		
College	48	31
Technical, Industrial	18	
Pre-flight [b/]	20	
Total	130	211

a/ This survey was made by the school placement director.

b/ This was a special course to prepare boys for the Air Corps.

Although this survey was made of a war-time graduating class, comparisons with surveys of other classes prove that less than twenty per cent of the graduates of Holyoke High School take the college course. The majority of the

pupils complete their formal education upon graduation from high school.

The Membership of the classes.-- Speech I. is elected by sophomores, juniors, and seniors, who have had no previous work in speech. The two classes chosen for this study are designated as Class A., and Class B.

Table 2. Class Membership

Classes	Pupils		
	Soph.	Jr.	Sen.
Class A.	7	2	7
Class B.	11	2	6
Total	18	4	13

In Class A., the age range is from fourteen years and six months, to seventeen years and three months. The intelligence-quotients range from eighty-three to one hundred and twenty-eight.

The age range of Class B. is from fifteen and one month to seventeen years and two months. The intelligence-quotients range from ninety-six to one hundred and thirty-seven.

For the purpose of this study, the drama class will be known as Class C. This is a very small class with a

membership of seven seniors, and one junior.

Table 3. Enrollment Distribution of Classes A., B., C.

Classes	Courses or Curricula						
	Com.	Gen.	Gen. Voc.	Tech. Col.	Col.	Tech. Ind.	Nurses Prep.
Class A.	2	2			9		3
Class B.	6	2			11		
Class C.	3				3		2
Total	11	4			23		5

The classroom.-- The speech and drama classes are held in a well-lighted, ventilated, and heated classroom with modern equipment. A large platform covers one side of the room. The chairs are movable, and there is a table for discussion and conference groups. This table is used for exhibitions and for the reference library. Three bulletin boards provide space for posting material relating to the class work. Other reference material is filed in the closet. A recording machine, with microphone and radio is used to study the progress of each pupil in speech work, and for projects and programs in which the pupils participate.

CHAPTER II

THE UNIT ON CONVERSATION

The General Statement of the Unit

"The main purpose of speech is communication." 1/ The most widely used form of communication in every day life is conversation. The speech student should know and have an opportunity to practice the techniques of good conversation in preparation for his immediate and future personal, social, school, civic, and business or professional life.

The Delimitation of the Unit

1. Conversation, according to Webster, is dervied from the Latin, "conversatio". The verb, to converse, is derived from the Latin, "conversari", meaning to associate with. "A conversationalist is one who carries on a connected discourse in which he interchanges with others his thoughts and opinions, upon a variety of subjects mutually interesting and absorbing."2/

1/Lew Sarett, William Foster, and James H. McBurney, Speech. Houghton Mifflin Company, Boston, 1943, p. 32.

2/Alice Craig, The Speech Arts. The Macmillan Company, New York, 1930, p. 306.

2. Good conversation is a skill which can be acquired by: (1) establishing the need and the desire for good conversation, (2) determining the qualifications of a good conversationalist, (3) analyzing the technique involved in the different types of conversation, (4) by practicing to establish the correct patterns of speech and behavior necessary to good conversation.

3. A good conversationalist always has something to say. He is alert, interested in the life around him, and has thoughts, ideas, and opinions to express on a variety of different subjects. He has trained himself to observe and to remember odd bits of information, amusing incidents, human interest stories, and unusual developments or situations in current affairs.

4. A good conversationalist practices direct utterance. His voice is well-modulated; his enunciation is clear and distinct; his pronunciation is correct. The construction and composition of his oral expression are clear and concise.

5. A good conversationalist has good posture. His body is well-poised, relaxed and free from nervous habits or gestures which detract from what he is saying.

6. A good conversationalist is a student of human nature. He tries to understand people and the motives for what they say and do. He can adapt his conversation to any situation and to all types and classes of people. He concentrates

upon the person or persons to whom he is speaking. He is concerned with their interests; he tries to draw out their thoughts and ideas. He includes everyone in his conversation, and drops the subject immediately if it is not of interest to everyone present in the group.

7. He is a good listener. He gives the speaker his undivided attention. He is seldom bored because he knows that there is always something of value to be learned in any conversation, even if it is only what not to do. He knows that good conversation has an element of give and take, so he never monopolizes the conversation.

8. He is always a gentlman, who practices common sense and common courtesy at all times. He is tactful and avoids subjects which are embarrassing to others. He is sincere, and avoids affectation in speech or manner. He asks questions, but he does not pry into the private affairs of friends or acquaintances. He discusses and argues controversial subjects, but he never wrangles or loses his temper. He never interrupts or looks bored when another is speaking. He tries to avoid sarcasm, and cynicism, and strives to put everyone in the conversational group at ease.

9. A good conversationalist is able to speak on a variety of subjects of interest to the different people he meets in daily life. He should be able to discuss any

one of the following general topics of conversation. He need not be an authority on any of these subjects, but he should be interested in most of them.

1. "Current Events" (city, state, national, international).
2. Men and Women of Achievement (today and yesterday).
3. Literature (fiction, poetry, biography, drama).
4. Art (painters, sculptors, architects, art exhibits).
5. Drama (plays, dramatists, best actors of yesterday and today).
6. Music (concerts, musicals, composers, operas, recordings, name bands, musical comedies).
7. Travel (America, Europe, Asia).
8. Science (Recent discoveries and inventions).
9. Vocation and Avocation (important and relative value).
10. Business (industries and finance).
11. Athletics (current sports and sportsmen).
12. Anecdotes (humorous stories).
13. Personal experiences.
14. Discussion of abstract questions and ideas.[1]

10. A speech student can secure all of the information necessary to good conversation by reading, listening, conversing, and observing.

1/ Craig, op. cit., p. 308-309

11. He should know that the one best source of material on all subjects is a good daily newspaper. He should learn to use the library and to discover the value of reference books such as the "Readers' Guide to Periodical Literature", "The Encyclopedia Britannica", "World Book Encyclopedia", "The Americana", and "Compton's Encyclopedia".

12. He can gain knowledge from listening to what other people have to say, and by asking questions leading to further discussion. He does not confine himself to general conversation with his contemporaries. He plans interviews, participates in forums, and listens to platform or radio addresses by authorities whose opinions he respects.

13. He knows that the only way to develop ease and skill in informal speech is by practice. He deliberately places himself in conversational situations, and tries consciously to fulfill the speech requirements of the occasion. Later, he analyzes his performance, records his weaknesses, and strives to overcome them in the next conversation. This procedure requires interest, determination, patience, tenacity, and practice over a long period of time.

14. He can acquire a wealth of interesting information by observing the drama of the life around him as he pursues his daily tasks. Objects and people take on new

meaning. Snatches of conversation, gestures, minor incidents, curious situations, flash momentarily into consciousness or vision to be stored up for future reference. Actors, newspaper men, salesmen, doctors, teachers, and men and women in public life have developed this power of observation.

15. The two general types of conversation are: (1) social, and (2) business. Both are based upon the same fundamental principles of good speech.

16. Social conversations are every day talks with family, friends, acquaintances, and business or professional associates, who are gathered together for mutual relaxation and pleasure. Social conversations may be divided into two types: (1) conversations with friends, (2) conversations with strangers. Conversations with friends are informal discussions of mutual friends, experiences, personal plans, and a variety of unrelated important and unimportant subjects. Conversations with strangers involve introductions, trial and error methods of getting on common conversational ground, and discussions of general impersonal matters. The four "Know-Hows" are: (1) how to get started, (2) how to keep going, (3) how to bridge awkward moments, (4) how to conclude.

17. Conversations with strangers usually begin with introductions. There are few simple rules for introductions which can be applied to most occasions.

Who is presented to whom?

The younger person is presented to the older person, man or woman. An unmarried woman is presented to a married woman.

Whose name is spoken first?

The name of the older person, or the name of the person to whom the other is being presented is mentioned first.

What should the persons being introduced say?

The person who is introducing says: "May I present", "This is", "May I introduce", or just "Mrs. White, Mrs. Black".

"Under all possible circumstances, the reply to an introduction is, 'How do you do'.1/ It may be modified to, "I am happy to meet you at last", or upon very informal occasions to just, "Hello", or some other remark as, "I believe I have seen you many times at the Service Club".

Who should do the introducing?

1/ Emily Post, Etiquette. Funk & Wagnalls Company, New York, 1945, p. 8.

The host or hostess introduces the guests. In a casual meeting on the street, or in a restaurant, at a meeting, or in the classroom, the individual who knows the persons present introduces them. Large group gatherings of clubs, civic, professional or business associations appoint committees to take care of these matters. A stranger in a large gathering should find a committee member and ask to be introduced, or may take the initiative and introduce himself.

Examples: At a large wedding, a young woman thinks she knows something about another guest, although she has not been introduced. She introduces herself: "Hello! I'm Mary Smith. Aren't you June's friend, Helen?"

At the same party if the person is a complete stranger, she says: "I'm Mary Smith, June's roommate at college."

What do you do when introduced?

If he is seated, the man rises and shakes hands. A young woman rises to show respect for an older woman, an older man, or a person in authority. Men usually shake hands. The woman may shake hands or not, as she chooses.

She takes the initiative in extending her hand to greet a man or other woman. No lady or gentleman ever ignores a hand extended in friendly greeting.

18. The person making the introduction should include some pertinent information about the person introduced, to give others in the group a conversational opening.

Example: "John spent last summer in Alaska." Immediately, other people in the group could discuss Attu, weather stations, traveling, the Alcan Highway, the Matanuska Settlement, furs, hunting, fishing, minerals, and a variety of subjects related to that country.

19. If the host or hostess does not provide the information to fill the conversational gap which usually follows an introduction, everyone in the conversational group should strive to get the conversation going, calling on the reserve of all conversational material acquired through conscious study and effort.

20. Awkward moments in conversations are sudden, embarrassing, and unpredictable. Sincere concern for the interests and feelings of the other members of the conversational group will guide speech and conduct in these situations.

21. Slips of the tongues, poor choice of words, mispronunciations, poor enunciation, awkward grammatical

construction should be ignored by the listeners unless the speaker himself acknowledges his error, laughs at himself, or asks for assistance. Inaccurate statements may be corrected, if it can be done without making an issue or antagonizing the speaker. Lack of courtesy can be ignored, if it does not interfere with the comforts of others. Familiar and experienced members of the group can direct the conversation from controversial subjects and blunt, opinionated statements, which are antagonistic and unfriendly towards the group as a whole. Names can be supplied quietly and easily, when a member of the group forgets them.

22. The most common awkward moments in conversation can be avoided. Mispronunciations and poor grammatical construction show lack of study and practice in the fundamentals of good English. Inaccurate statements reveal carelessness or an attempt at "showing-off", by discussing unfamiliar subjects. The rules for proper conduct are few and simple and can be learned through study and practice. Disparaging remarks about personalities or projects should never be made in social groups with strangers present, no matter how true the statements. Discussion should be kept within the bounds of good taste.

23. Contrary to general practice and opinion, it is

possible to remember the names of individuals just introduced. Concentrate on the name and not upon the person. Repeat the name immediately, insist upon a clear pronunciation and even a spelling of it if necessary. Try to associate the name with another person or object. Write it down, if convenient, and refer to it. Address the person by name as often as possible during the first meeting, and try to mention it in conversation for the next few days until it can be recalled immediately.

24. When leaving a person just introduced, the proper thing to say is, "Goodbye", or "I hope to see you again". If another meeting is desired, make a definite appointment. A good conversationalist is sincere in extending an invitation.

25. Conversation should never be so long that it grows dull. When it is time to go, make the necessary "thank you's" and "goodbye's" and leave immediately. Many good conversations have been ruined by lingering farewells.

26. Business conversations are different from social conversations because they are formal in content and are directed towards a desired goal.

27. For the beginner, the types studied are: (1) class recitations, (2) interviews, and (3) telephone conversations.

28. Class recitations are considered business conversations because they are directed towards the goal of explaining and demonstrating a knowledge of the subject matter under discussion. It calls for the same vocal, mental, and physical qualifications of social conversation: (1) good, clear tone; (2) accurate, well-organized material; (3) and an interest in getting the information across to the teacher, classmates, or school associates.

29. A survey of defects in classroom speaking revealed the following most common faults as reported by hundreds of teachers all over the United States: poor material, indirectness or uncommunicativeness, lack of physical coordination, weak voice, vocal monotone, mispronunciation, lack of fluency, stage fright.[1/]

30. In class recitations, the student should remember that no amount of training or practice in speaking can make up for poor material or lack of preparation.

31. An important form of business conversation is the interview, which is defined as "a serious conversation directed to a definite purpose other than satisfaction in the conversation itself".[2/]

1/ Andrew Weaver and Gladys Borchers, Speech. Harcourt, Brace and Company, Boston, 1946, p. 229.

2/ Weaver and Borchers, op. cit., p. 474.

32. Three general types of interviews are: (1) information-seeking interviews, (2) information-giving interviews, (3) action-getting interviews.[1/]

33. An information-seeking interview is one in which the interviewer seeks facts, ideas, or information from the person interviewed.

34. An information-giving interview is one in which one of the members participating in the interview gives information to the interviewer.

35. An action-getting interview is one in which the person requesting the interview expects the interviewee to act as a result of the interview.

36. The three steps to a good interview are: (1) the preparation, (2) the meeting, (3) the follow-up.

37. The preparation is the most important part of the interview. The interviewer should know exactly what he wishes to accomplish in the interview. An inexperienced person can write out a list of the points to be covered and refer to it during the meeting.

38. As in public speaking, the "you attitude", consideration for the person addressed, is important. Preparation should include a study of the person to be interviewed, his personal life, outstanding achievements,

1/ Weaver and Borchers, op. cit., p. 475.

friends and hobbies, business or professional affiliations.

39. Personal appearance, proper posture, good manners in speech and deportment are contributing factors to the success of an interview.

40. The meeting is arranged in advance by telephone or by letter. The time and place are determined by the participants in the interview. The interviewer is prompt, courteous in the introduction, and then comes directly to the point of the visit. The meeting is concluded when the interviewer has completed the purpose of the call and an agreement has been reached which is understood by the members present at the interview. In some cases, a typewritten sheet summarizing the points of the interview may be left for reference. When notes are taken, it is courteous to review them with the interviewee for accuracy. In a job-seeking interview, it is advisable to leave a personal data sheet with information about education, experience, references, address, and telephone number.

41. The follow-up depends upon the type of interview and the individuals involved. If the persons concerned are friendly, a telephone call may be sufficient. A well-worded "thank-you note" is advisable in an information-seeking or giving interview. The note must express

appreciation, and drive home again the purpose of the interview. Follow-up letters are particularly effective after an interview for a position.

42. "Telephone calls differ from face-to face conversation in that the aim is securing and passing on information rather than pure enjoyment."[1] A telephone call should never take the place of a social call. The golden rule of all telephone conversations is, "Be Brief".

43. "A pleasant communicative quality of voice is a tremendous asset in telephone conversation."[2] Voice is important. A conversational tone is best, the tempo should be slow, and the enunciation and pronunciation clear. Direct address is particularly important. Speak to the person as if he were in the same room.

44. "Techniques for using the instrument as advocated by telephone companies are: (1) speak directly into the mouthpiece, (2) keep the lips about one-half inch from the mouthpiece, (3) keep the receiver close to the ear, (4) hang up the receiver quietly, (5) if central does not answer, move the receiver hook up and

1/ Weaver and Borchers, op. cit., p. 458

2/ Ibid., p. 459

down slowly."[1]

45. The rules of common courtesy apply to telephone technique.

46. When a person makes a call he should observe the following rules: (1) check the directory for the correct number, (2) identify himself immediately, (3) speak clearly and distinctly, (4) initiate the conversation, (5) listen attentively to replies of the person called, (6) conclude the conversation by thanking the person called.

47. When a person answers the telephone he should observe the following rules: (1) identify himself immediately, (2) listen carefully, (3) reply clearly and accurately, (4) take messages in writing, (5) thank the person calling.

48. These rules apply to the various simple types of telephone calls: (1) calling for information, (2) extending an invitation, (3) accepting an invitation, (4) buying on the telephone, (5) making a complaint, (6) making an apology, and (7) making an appointment.[2]

1/ Weaver and Borchers, op. cit., p. 461.

2/ The names of the different types of telephone calls are taken from Weaver and Borchers, Ibid., p. 463-466.

49. Two kinds of long-distance telephone calls are: (1) person-to-person, in which you speak directly to a particular person; and (2) station-to-station, in which you speak to anyone who answers the telephone. Person-to-person calls cost more than station-to-station calls. The charge varies according to the distance, and the time the call is made.

50. The directions for making long-distance telephone calls are found in the telephone directory. Briefly stated the steps are: (1) plan your conversation, (2) have paper and pencil for notes, (3) dial operator and ask for long distance, (4) give long-distance operator the name, address or telephone number, and the location of the person to be called, (5) give own name and the number of the telephone used to make the call, (6) ask operator if you are to hold the line or hang up and wait for her call.

51. Because long-distance telephone calls are expensive, care is taken to: (1) speak clearly and distinctly, (2) notify the operator if the connection is poor, (3) state business briefly and concisely, (4) listen carefully to the person called, (5) repeat and write down information obtained, (6) conclude the conversation immediately after the purpose of the call has been achieved.

52. The three ways of paying for long-distance calls are: (1) charging it on the monthly bill, (2) dropping the money into the coin slot in the telephone booth, (3) reversing the charge. Long-distance calls made from a home or business office should be recorded and checked with the telephone bill. The record includes the time, date, the person calling, and the person called.

53. A guest in a home reimburses the host for long-distance calls.

54. Calls from telephone booths are paid for by dropping the amount of money requested by the operator into the coin slot.

55. When the charges are reversed, the person called is asked by the operator to accept the call. If he refuses, the call will be cancelled.

56. Most telegrams are sent by telephone. There are three common types of telegrams: (1) straight wires, with a minimum charge for the first ten words, sent out immediately; (2) day letters, with a minimum charge for the first fifty words, delivered to its destination within an hour; and (3) night letters, with a minimum charge for the first twenty-five words, sent at night and delivered between eight and ten o'clock the next morning.

57. Telegrams are urgent. They should be brief and

clear. The sender must make sure that the telegram can be understood by the receiver.

58. The following procedure is used in telephoning a telegram: (1) call the operator, (2) give the number of the Western Union office, or ask for "Western Union", (3) give name and address of the receiver, and your own name and address clearly, (4) read the message slowly and distinctly, (6) ask the operator to repeat the name and address of the receiver, and the message.

59. If the telegram is sent over a home or business telephone, the cost will be charged on the telephone bill. Records should be kept of the telegrams sent during the month. If the wire is telephoned from a public booth, the sender pays the cost by dropping the money into the coin slot.

Here

Probable Indirect and Incidental Learning Products

To develop habits of clear, concise, and correct use of English language in speaking and in writing.

To develop ideals of good sportsmanship, tolerance, kindness, and consideration for others through the study of the qualities of a good conversationalist.

To develop interest in the value of good voice production, clear and pleasant tonal quality.

To develop an attitude of appreciation for a variety of the finer interests such as art, music, and literature.

To develop an attitude of appreciation for good form, courtesy, and finesse in daily living.

List of References for Teachers

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The Unit Assignment [1]

Time allotment.-- This unit was planned for twenty, fifty-minute class periods. The classes were held twice a week.

Introductory activities.-- The teacher began the study of the unit by showing pictures of individuals and groups of people in conversational situations. She asked the pupils to describe the personal characteristics of the individuals in the pictures, which are revealed by their postures, facial expressions, and gestures. In the discussion, she pointed out the importance of conversation in the daily lives of the pupils and the importance of good grooming, general good health, and the "you-attitude" in conversational situations.

Then, she distributed the self-evaluation test, the study and activity guide, and the optional-related activities list. She explained the procedure to be followed by the class in the study of the unit.

1/ Many of the ideas, methods and activities outlined in the delimitation, the study and activity guide, and the optional-related activities were found in the reference books.

Self-Evaluation Test in Social and Business Conversation

For the next few weeks, you will be studying the technique of Social and Business Conversation. When you have finished the course, you should know the answers to all of the following questions. Perhaps, you know some of them now. If so, direct your work in the course towards finding the answers to the questions you do not know.

Be honest with yourself. You are the only one who will see this paper. Put the test in your notebook to use as a study guide in choosing your work in the courses. The final examination will be based on the answers to these questions.

1. How do you "win friends and influence people" in conversation?

2. How can you learn to enjoy yourself when meeting people for the first time?

3. What are the qualifications of a good conversationalist?

4. What is meant by the statement: "Conversation is a matter of common sense and common courtesy"?

5. What is conversation?

6. What are the four principal sources of material for conversation?

7. Write ten good general topics for conversation.

8. How can you remember the name of a person to whom you have just been introduced?

9. How do you introduce the following individuals in the following situations?

A. A young woman to a young man.

B. Your teacher to your mother.

C. Your father and the president of a college.

D. Your "date" and the members of the reception committee at the school dance.

10. What are the proper things to say and do when you leave a party early?

11. How do you "bridge" (cover over) awkward pauses in conversation, without being obvious?

12. Explain how to end a conversation with a talkative person, without hurting her feelings.

13. What are the eight common faults in classroom recitation?

14. Name and explain the three different types of interviews.

15. What are the three steps in an interview? Which one is the most important?

16. Write a follow-up letter to an interview.

17. List the techniques for using the telephone instrument advocated by the telephone companies.

18. What are the best methods for making the following telephone calls?

A. Person-to-person.

B. Station-to-station.

C. Collect call.

D. Conference call.

19. What are the three important things to remember when making the following telephone calls?

A. Ordering by phone.

B. Making a complaint.

C. Making an appointment.

D. Extending and accepting or refusing an invitation.

Study and Activity Guide [1]

Read this study and activity guide carefully. If you have any suggestions to make of other interesting things to do in this unit, write them out and present them to the teacher.

You will find the answers to questions 1-7 of the self-evaluation test, in these references. Choose one of the following twelve activities to prepare for class. Do not waste your time working on something you know. Try something new! Check your choice with the teacher.

Be sure you know the meaning of the underlined words in this study guide.

*1. Find the best definition of conversation in the books in the reference library. Write a paper explaining your choice.

**2. Skill in good conversation can be acquired. Read: 2:307; 4:346-347; 7:198-206. Ask some classmates to work with you, and from your reading draw up a list of five steps to improve good conversation.

***3. A speech student may secure all the information necessary to good conversation by reading, listening, conversing, and observing. Prepare an illustration of

1/ The items marked * were achieved by all; ** were achieved by some; *** were achieved by none of the members of both classes A., and B.

how a person could acquire information from each one of these sources.

**4. Read the qualifications for a good conversationalist in the reference library: 6:248-249; 4:343-346; 7:196-206. Report to class the exact number of times each qualification appears in the three references, and then make a master list for general class use. You may work individually or in a group. The best list will be duplicated,so that each pupil will have a copy for his notebook.

**5. A good conversationalist must be able to talk on a wide variety of subjects. He need not be an authority on every subject, but he should know enough about them to talk intelligently about them, or to ask questions. Read: 2:308-309; 4:347-349. Compile a list of topics for conversation.

**6. Some material for conversation may be found in your school work. Have you ever been able to begin or "bridge" a conversation by discussing something you read, heard, saw or discussed in school during the day? If so, tell the class about it.

**7. Which one of your friends do you think is the best conversationalist? Explain why you think so. Do you enjoy being with him? Does his appearance, voice, manner of speaking, add or detract from his effectiveness as a speaker?

**8. Read the exercise on 5:226. Write on the board a list of the chief faults in conversation, you have heard.

**9. Prepare to participate in any one of the following conversations. Ask other members of the class to work out the conversation with you.

** Begin a conversation with a delegate from another school who sits beside you at a conference. You have not been introduced.

** Approach a shy student and begin a conversation. Try to draw her out.

** Call for your "date". Talk to her parents for a few minutes before you leave.

*** Interview an older person on a subject of local interest.

*** Direct a stranger in your city from City Hall to Northampton Street.

** As a representative of student government, you have been delegated to be host or hostess to the mayor, who is going to speak at the school assembly. Meet him at the door, introduce yourself, explain that you are his guide. Take him to the principal's office, announce his presence. Tell him you will be back in a few minutes to conduct him to the stage when the program is to begin.

**10. Try to talk through one of the awkward moments in conversation in 7:210; No. 411A-H.

**11. Set up a receiving line at a school dance or club reception, appoint ushers and guests, and have the ushers take the guests through the line introducing them to the hostesses and hosts in the line.

**12. Meet a guest speaker at the station. Take her to your car where other members of your club sponsoring the program are waiting. Introduce them and explain to the speaker the schedule for the afternoon.

Social Conversations are every day talks with family, friends, acquaintances, and business or professional associates who are gathered together for mutual relaxation and pleasure.

Social conversation may be divided into two types:

1. Talking with friends.
2. Talking with strangers.

Most people find conversation with friends easier than with strangers because they do not practice the four "Know-Hows" of conversation: (1) how to get started, (2) how to keep going, (3) how to bridge awkward moments, (4) how to conclude.

Conversations with strangers usually get started with introductions. Read 5:227 and 3:36. You will find the answers to questions 8-12 in your self-evaluation test in

the following seventeen activities. Choose one of them and notify the teacher of your choice.

**1. Work out Exercises A in 3:37 and prepare to demonstrate the various introducing situations in class.

**2. Make a list of five situations in which an introduction is necessary. These samples will be used or practiced in class.

***3. Go to the school or public library and get the latest book on etiquette. Study introductions and discuss introductions with your parents or friends, or teachers. Be prepared to discuss the following questions:

(1) Who may do the introducing?

(2) May a young man or woman introduce himself or herself in a large group?

(3) What is the accepted thing to say when introducing or being introducted?

(4) What do you do when you are introduced?

(5) Should you stand or remain seated?

(6) Is it necessary to shake hands?

(7) What is the proper method of introductions in a receiving line at a formal dance or reception?

(8) Get a group of your classmates together and demonstrate the answer to this question.

** 4. Have you ever had someone introduce you to a stranger and then go away and leave you struggling to

think of something to say? What did you say or do? Tell the class about it. Do you think you would have had a happier experience if the person introducing you had talked with you for a few minutes, and given you an idea of the strangers' interests or experiences? How could it be done? What could your friend have said?

** 5. Write out an example of an introduction in which the person introducing two strangers, gives them an idea upon which to start a conversation. The best ones will be demonstrated by the class. You may volunteer to be chairman or member of a committee to select the best of these papers.

** 6. If the person introducing you does not furnish you with an idea for further conversation, how do you begin?

** 7. Read 3:28-29 "Devise a List of Starters". Decide which of the questions on Page 29 appeal to you as likely "starters".

** 8. Read 1-346, Answer No. 2 by supplying "leading" questions to be used in starting conversation in the situations listed in the readings.

** 9. Have you ever suffered an awkward moment in conversation or manners at a social function? What was it? Could you have avoided it? If not, what was the proper thing to do?

** 10. Discuss these awkward moments in a class forum. Make a list of the most common of these situations and work out a "Code of Behavior" to be practiced in each one of them.

** 11. Have you ever been in a group in which one individual was talking about another who joined the group and overheard the remarks? What did you say or do? What could you have said or done?

** 12. Do you remember the names of people to whom you have just been introduced? It requires conscious effort. Have you a system for remembering names which you could give to the class? If not, you should try to work out one.

** 13. Have you read any articles on remembering names in books or magazines? Bring them to class for the bulletin board, or prepare copies for the class.

** 14. Do you know anyone who always remembers names? Interview him, ask him for his formula and report to the class.

** 15. Read 2:317 "Remembering Names". Can you add anything to these suggestions. Ask your classmates for ideas. Form a committee to work out a system. Practice it and report success or failure to the class. Write out a final report at the end of the unit.

** 16. Sometimes it is almost as difficult to conclude a conversation as it is to begin one. Recall experiences in which you have had difficulty in breaking away from a conversation? List some examples for practice in class.

***17. Participate in one of the following conversations in class:

6:40 Exercises in Conversation and Discussion 1, 2, 3.

6:249-250 Exercises 1, 2, 3.

2:309 Practice. Give a two minute talk on any of the subjects listed in 3, 4.

2:312 "Group Conversation" "Progressive Conversation".

7:212 No. 62.

7:212 No. 65.

5:230 Exercises

Class Recitations

Conversations with your friends in the corridors, lunch room, and in group activities may be considered social, but class recitations should be classified as business conversations because they are directed toward a desired goal. The purpose of class recitation is to explain and to demonstrate an understanding of the subject matter under discussion.

Read 7:229-234 and choose one of the following

activities to prepare for class. These eleven questions concern classroom recitations, No. 12 on the self-evaluation test.

** 1. Choose the one weakness which you think is prevalent among the pupils in your classes and write a short paper on how to correct it.

** 2. Demonstrate physical indirectness in recitations. Follow it with a demonstration of physical directness, using the same material.

** 3. Work with a group on a pronunciation project. Plan a blackboard demonstration or lecture on finding the correct pronunciation of words in the dictionary. Explain the diacritical marking charts, the division of words into syllables, and the placing of accents for correct pronunciation.

After the lecture, invite members of the class to try to apply this knowledge by pronouncing words which you pick out of the dictionary.

** 4. Do you apply the principles and practices of good speech in your other classes? Can you state a specific instance in which your speech training has helped you in your other curricular or extra-curricular activities in the school.

** 5. Check yourself or have one of the members of the class check you against the list of weaknesses. Write

your faults down in your notebook and show the list to your teacher. Ask her to assist you in planning a program to correct them. Write a report of your progress.

** 6. Demonstrate, describe, or make a chart of the proper standing or sitting position for class recitation. Consult your notebook for proper platform deportment. Will the proper position of your body affect the tone of voice?

** 7. The first weakness on the list is poor material. Could it mean insufficient preparation? Could some of the following weaknesses in the list be the result of insufficient preparation? Give an oral or written illustration from your own experience as a student.

** 8. Have you ever been prepared for a class recitation, raised your hand to answer a question, been called upon, and then have forgotten everything you were going to say? Consult other members of the class or some of your school friends and ask them if it has ever happened to them. Try to determine the cause of these blank moments. How can you overcome them? Can the other members of the class help in such situations? Draw up some rules for procedure and submit them to the class for an open-forum discussion.

** 9. Select, but do not name, a pupil in one of your classes who is successful in classroom recitations. Give an oral or written report analyzing his or her technique:

material, voice, manner of speaking, appearance, posture, and gestures?

**10. Come to speech class prepared to give a recitation, or oral report, of your part in a discussion for another class. Ask for suggestions for improvement.

**11. What do you think are the causes of stage fright? Do you think you can control it? Enlist the aid of others in the class to work out a plan to overcome stage fright in class recitations. Ask the class members to try out the plan in other classes for a week, and report results. Compile and analyze these reports. Make adjustments in the plan, if necessary. Try it out again. Work on it until you have a plan which seems to work for the majority of the class.

The Interview

Sooner or later you will take part in an interview. Your first formal interview may be very soon when you are looking for a position. You should know the few simple rules for success in an interview.

The answers to questions fourteen through seventeen on the self-evaluation test will be found in the following references on interviews. Choose one of the fifteen activities and notify the teacher of your choice.

** 1. Read 7:474. Come to class prepared to discuss the definition of an interview.

**2. Read 7:474-478. Write out and bring to class three examples of each of the three types of interviews. If you would like to select a committee to compile these examples for use in class, see teacher.

**3. Read 7:478-482; 6:253-254. These pages contain information about the three steps to a good interview. Make a summary of your reading, for the class.

**4. Make a follow-up telephone call on the class phone. Ask a classmate to help you by playing the part of the person interviewed. Create an imaginary interview and give him the details of what was supposed to have been said.

**5. Write a thank-you note for one of the three types of interviews. Check spelling and writing carefully. The best letters will be posted on the bulletin board and saved for our final exhibition.

**6. Students in the commercial course may have samples of good follow-up letters in some course text books. Interview your teacher asking permission to borrow the book for class inspection.

**7. Have you noticed any interviews in your school or leisure-time reading? Have you heard any interviews over the radio which have been particularly outstanding? Tell the class about them.

**8. Preparation is the most important part of the

interview. Discuss the steps in this procedure with four or five members of the class. With them, make a master list in outline form.

** 9. Personal appearance is important in an interview and at all times. Prepare a three-minute program explaining the proper clothes to be worn by both girls and boys. Get class members to model. Ask the art instructor and the head of the dressmaking department for suggestions. Some posters on proper appearance may be found in the commercial department. Borrow them to illustrate your talk.

***10. Ask the head of the science department, if there are any motion pictures available on interviews, particularly job-seeking interviews. Arrange to show them. If you cannot get pictures ask the guidance teacher for material and review it for the class.

** 11. Posture is important in interviews. Check with the gymnasium teachers. Demonstrate the proper method of walking, sitting, rising, entering and leaving the room.

** 12. Have you ever interviewed anyone or been interviewed? Give as many details of the interview as you can remember. If you had known the rules of a good interview, and had experience in practicing them, would the interview have been more successful? From your experience, what advice would you give to the other members of the class? Write it out, or prepare a brief talk or demonstration.

** 13. Consult the school nurse and the head of the school health program for charts and literature on good health practices, which will improve your appearance and give you self-assurance in interviews.

** 14. Visit an employment agency in the city to ask for samples of application blanks which applicants for positions are required to fill out. Explain the meaning of terms and illustrate how to fill them out on the blackboard. Write legibly so that everyone in the class can read it.

** 15. Choose as many classmates as you need to assist you, and prepare to interview someone or to be interviewed. Select one of the three types of interviews. Set the stage using the furniture in the class room. Working together, write out the exact purpose, the points to be brought out in the interview, and the conclusion which is to be reached. The class will be the judge of whether or not the interview is successful.

** 16. You may use the microphone for a radio interview, if you wish. You may interview or be interviewed by more than one person. You may choose an interview from the examples given in class, from suggestions in your reading, or you may make up a special interview of your own. You may choose to be interviewed for the job you hope to have some day. If so, get all the information on the require-

ments for the position you can, from the library or guidance office.

Telephone Calls

Many times it is convenient and necessary to converse over the telephone, but a telephone conversation should never take the place of a social call. Telephone conversations should be short and to the point.

Choose one of the following activities or one of the special types of telephone calls to prepare for class. In the following references you will find the answers to questions 17-20 on the self-evaluation test.

** 1. See 7:458. Have you telephonitis in your home? It is an affliction which attacks the younger members of a family in which they drape themselves over chairs, steps, or floor and make inconsequential noises into the telephone for long periods of time, while the rest of the family wait to use the phone. Has your family a cure for this affliction? If not perhaps you can write a simple, fair code of ethical behavior for the use of the telephone in your home. Ask your parents and family to help you. Perhaps you would like to form a committee to work out a master code for the class.

***2. In science class some of you have studied sound. Prepare a blackboard demonstration of the manner in which sound is transmitted over the telephone.

** 3. A telephone is a complicated and delicate instru-

ment. If you have studied the telephone in science class prepare to explain the parts of the instrument, and demonstrate using the class telephones.

***4. Some of you have made telephone tables and chairs in wood-working class. This furniture is made to exact measurements for convenience and comfort. Explain this to the class.

***5. Many girls in the homemaking class are designing rooms and furnishing them. Draw, or mount a picture or write a paragraph on the telephone table in a home. Consider arrangement for convenience, proper light, and equipment necessary for efficiency.

** 6. The general rules for conversation, common sense and common courtesy, apply to telephone conversations. Illustrate the point with a dramatization, demonstration or written conversation in which you or someone you know has participated.

** 7. In the beginning of the speech course and in the biology course you have learned something of the anatomy of the speech organs, the location and function of the breathing apparatus. Can you explain how good posture at the telephone and the proper position of the instrument can improve the tone of voice of the speaker?

***8. In the commercial department, you have received some instruction in telephone technique. Bring to class

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your text book or any other information which you think will be helpful to the whole class in this work. You can interview your teacher and ask for the loan of a few copies of your class textbook for our reference shelf.

** 9. Some of you are employed in homes or offices where you use the telephone. What is the practice in your office? Prepare a written short statement of some of your difficulties answering the telephone.

** 10. Read 3:44-45 and the pamphlets from the telephone company about tone of voice. Can you recall any incident in your own life or the life of a friend, or in some literature you have read, in which the tone of a person's voice over the telephone changed the course of the conversation?

Examples:
- A. Frightened the person calling, so that he did not state his business.
- B. Irritated a person so that he hung up.
- C. Lost someone a position, customer, social engagement.
- D. Gained someone a social or business contact or friend.

** 11. Bring a telephone directory to class and show the class how to use it. Prepare a quizz program and time contestants in looking up special numbers. You will need an assistant.

** 12. Have you ever had to call the police or fire

department in an emergency? How can you get them immediately? What information must you give? Do you know of an incident where there was delay in getting assistance from either department because of lack of sufficient information given over the telephone? Tell the class about it.

** 13. Prepare a list of emergency telephone numbers which each family should have ready for easy reference either in the front of the directory, or in a special telephone book.

***14. Read 7:461 and 3:45-47. Get a group of five together, and have each member of the group demonstrate one of the five simple rules to be followed in speaking over a telephone.

** 15. Read 6:250. Do you agree that it is important to pronounce your words clearly and distinctly over the telephone? Write a paragraph entitled, "Why Clearness is Efficient". The best paragraph will be placed on the bulletin board.

** 16. A busy executive in a personnel office will employ a secretary only after he has heard her voice over the telephone. Explain why, in twenty-five words or less.

** 17. The "you-attitude" applies to telephone conversation as well as to interviews and social conversations. Read 6:250-251 "How to Make Friends by Telephone". Summarize each paragraph in one sentence.

Types of Telephone Calls

As high school students most of you use telephones for social, business and personal calls in your community. In professional, business, or industrial life you will use the telephone for more important calls such as transacting business, calling conferences long distance, and sending telegrams.

Read the list of samples of the various types of telephone calls. If you select one to demonstrate to the class, read the instructions in the references carefully and apply them in your conversation. Use the two class phones, and as many of your classmates as you need, to complete the call.

If you can think of any other type of telephone conversation you would like to demonstrate, please consult the teacher.

I. Special Types of Telephone Calls

***A. Check with your telephone operator about a conference call.

***B. Work with at least two other classmates on a conference call to complete arrangements for a class banquet.

** C. Call your mother from a distant city and reverse the charges

** D. Put in a person-to-person call to a friend

whom you are planning to meet the next day, advising her of a change in schedule.

II. Making a Call [1]

** A. Call a person whom you never met. Get a wrong number. Apologize for inconveniencing the person on the other line. Dial again and begin the conversation.

***B. Make a call to a person who is not at home. Leave a message to have him call you back.

***C. Answer the telephone in your home. The call is for your father. He is not at home, but left a telephone number where he can be reached.

** D. The call is for your employer. He is not in his office. Arrange to have the person call again when your employer will be in.

E. The call is for a fellow employee in the office, who cannot be disturbed. Take the message or tell the person calling, when and where he can be reached.

F. The call is for a member of your club, who is somewhere in the building. It will take some

1/ The headings for the different kinds of telephone calls are taken from Weavers and Bochers, op. cit., p. 461-466.

time to reach him. Arrange to have the member call back as soon as he can be reached.

III. Receiving a Call (Read 6:252)

** A. Someone is calling who cannot be understood, because you have a faulty connection. Call the operator and request a better connection so that you can continue the conversation.

** B. In a business office, an angry customer is calling to make a complaint. Get the information, and make the adjustment.

** C. A friend telephones for a social chat. You are very busy. Tell her so, and close the conversation without hurting her feelings.

***D. A person calling you on business has poor telephone technique, or poor enunciation. It is necessary for you to get the details of the conversation. Ask him to speak clearly and to repeat statements without antagonizing him.

IV. Calling for Information (Read 7:463)

***A. Call a carpenter, mechanic, electrician, painter, or a friend to ask for advice on how to repair something.

** B. Call a school friend to ask for a homework assignment.

** C. Call the railroad station for information

about train schedules. Ask for a train from Holyoke to connect in Springfield for a train to Boston or New York.

***D. Call an amusement place to inquire about the admission price, starting time, and program schedule.

***E. Call a retail store to ask for information about an article advertised for sale.

** F. Ask the operator for long-distance rates to Washington.

V. Extending An Invitation (Read 7:463)

** A. Call your best girl and invite her to the Herald (school paper) dance.

** B. Call your girl friend and invite her to your home for a "hen party". Explain what the program is to be.

** C. Call a prominent man, or woman in your community and ask him, or her to be the guest of honor at your club dinner.

D. Invite a young man to the Junior Guild dance.

VI. Accepting An Invitation (Read 7:463-464)

** A. You receive a telephone invitation to a dance. You must ask the permission of your parents who are absent at the time. Explain this and arrange for a later telephone call at

which time your decision will be made.

** B. Accept an invitation to visit the family of a friend for a weekend. Inquire about the activities, and make definite arrangements about getting there.

***C. Accept an invitation from a school friend to drive to an out-of-town game. Insist upon purchasing the tickets for admission to the game.

** D. Decline a date with a young man, whose company you do not enjoy.

***E. Call to ask to be excused from a social engagement because of family activities which require your presence.

VII. Making An Apology (Read 7:465)

***A. Call your girl friend and apologize for forgetting to call on a previous occasion.

***B. Call the host or hostess of a party which you attended, apologizing for your behavior.

** C. Call a doctor, dentist, or hairdresser and apologize for forgetting an appointment.

***D. Call a neighbor and apologize for the actions of your dog in ruining his garden.

** E. Call your employer and apologize for being delayed in getting to work.

VIII. Making A Complaint (Read 7:464)

***A. Call the laundry about poor service.

***B. Call a neighbor to complain about noisy children.

** C. Call a department store to complain about late delivery of a purchase.

***D. Call an express company to report damage to an article just received.

** D. Notify the telephone operator for the third time that your phone is out of order.

IX. Making An Appointment (Read 7:465)

** A. Call your dentist, hairdresser, or physician and ask for an appointment.

** B. Call the secretary of an executive and make an appointment to enlist his personal and financial aid in promoting a civic project such as the Community Chest, Red Cross, or a playground project.

***D. Call a housewife and ask for an appointment to demonstrate an article which will be helpful to her in her work.

** E. Make an appointment to see the registrar of the college which you would like to attend.

X. Making Long Distance Calls (Read 7:465-466)

** A. Put in a person to person call to a friend in

Boston to ask for the address of another friend.

***B. Put in a call to a doctor in Washington to ask him to forward some x-rays he has on file. Talk to the secretary.

** C. Call the railroad station in Springfield and arrange for a "roomette" for a trip to Virginia.

** D. Call a hotel at a summer resort and make reservations for a weekend.

***E. Call a relative in a distant city to congratulate him on an anniversary, or a promotion.

XI. Telegraphing (7:466)

** A. Send a wire of congratulations to a school team which has won a tournament out of town.

** B. Send a night letter to a friend explaining why you cannot keep an appointment in another city, on the next day.

***C. Send a wire to a friend who is to meet you giving the exact time and place of your arrival by train.

** D. Send a wire to a company requesting the shipment of an article C.O.D.

** E. Send a wire to your father, requesting money for the return trip home from a vacation.

Optional-Related Activities

1. Make a list of grammatical errors and mispronunciations made by pupils in the speech class.

2. Letter a poster containing the class definition of conversation.

3. Draw an illustrated poster of the five steps to improve conversation.

4. Volunteer to print or illustrate a list of the topics for conversation decided upon by the class.

5. If you are interested in news reporting, ask the teacher for permission to be the class reporter for the school paper. Check all items to be submitted for publication with the teacher first.

6. Interview a dancing teacher or someone who knows, for the rules of proper conduct at a formal dance. Write up the interview and read it to the class, or write it as a radio interview. Interview a classmate over the microphone.

7. Listen to the conversations of pupils in the high school. Make a list of "overworked words" and substitute other words.

8. Prepare a notebook on the general principles of good conversation. It should contain an outline of all the topics, principles and practices in good conversation. Put any other information, new slippings, pictures and

illustrations which you think pertain to the work of this unit.

9. "Write a paper on 'Handling Silver at a Dinner Party'." Explain how the topic is related to speech. 7:210 No. 42.

10. "By lists, illustrated booklets, stories, or any method you choose, show all the ways you can think of in which individuals should change methods of conversations to make them fit all situations." 7:211 No. 57.

11. Interview the Dean of Girls and the Dean of Boys for suggestions for a school "Code of Behavior". It should include: behavior of students to and from school, conduct in the school halls, classrooms, lunchrooms, auditorium, and school athletic and social affairs. Compile the material with the assistance of other members of the class, check it with the head of the English department, clear it through student government and the Principal, enlist the aid of the commercial department for duplicating, or the printing department for printing, and circulate copies to school members.

12. Check with the Principal about arranging a speaking program in the junior high schools on the behavior expected of them in the high school. High School students could give informal talks to junior high school students in the eighth grade to prepare them for

the high school situation.

13. Demonstrate the proper make-up for a high-school girl.

14. Discuss the proper color combinations for different types of girls to wear.

15. Give a lecture on "What the Well-dressed High School Boy Should Wear".

16. Organize the class into groups. The members of each group make a list of common problems in conversational situations. Get volunteers to work on a committee to sift and analyze these problems, work out methods for solving them, and then present them to the class in a speech, radio question and answer period, panel discussion; pantomime, demonstration, or play.

17. In separate columns, put your favorite conversational subjects and a list of the ones in which you are the least interested. Write a paragraph justifying your likes and dislikes. Do you dislike a subject because you have never tried to become interested in it?

18. Make a list of the "Shoulds" and"Should Nots" of conversation using the list in 1:310-311.

19. Collect pictures of people engaged in conversation. Classify them according to desirable and undesirable characteristics.

20. Volunteer to type a permanent class file of situations in which an introduction is necessary.

21. Form a committee to go to the library to study books of etiquette and make note of proper conduct which will be helpful to the class in studying conversation.

22. Make a list of "Do's" and "Don'ts" of Introductions.

23. Ask a member of the school reception committee to talk to the class about the school rules for greeting visitors, introducing them in the office, and conducting them to the person they wish to see.

24. Work out a list of different expressions to use when leaving a group of conversationalists. Arrange to try them in class.

25. The common weaknesses in voice which we try to overcome in speech class are: (1) weak voice, (2) rapid tempo. Are these common faults in our school? Are there other faults in delivery which you have noticed? If so, what can we do about it? Consult members of the class and plan a "Better Speech Week" for the school. Enlist the aid of the editorial staff of the school paper to arrange for publicity.

26. Get out a weekly class report for the bulletin board, reviewing the activities of each week, giving recognition to the boys or girls in the class who made

outstanding contributions to the class work. Make suggestions for group activities related to this work.

27. Bring conversations which you have read in other classes which you think are samples of very good conversation.

28. Show a copy of the list of weaknesses in class recitations to one or more of your teachers. Ask her opinion of the list.

29. Write a note to a teacher, asking her to speak about class recitations to the group.

30. Make a list of situations in industrial, professional or business life in which you will stand before a group of people to explain something, or express your ideas on a subject, as you do in the classroom.

31. Write a scene demonstrating good and poor technique in classroom recitation. Cast the scene and produce it either as a stage or radio drama. Perhaps it can be presented in the auditorium as part of the "Better Speech Week" program. It may be selected to be a part of our final group demonstration of our work in the unit.

32. Volunteer to assist in the writing or the producing of this scene.

33. Make a chart of errors in pronunciation made in class by individual students. As a final project, make a master sheet showing the words most commonly mispronounced.

This list will be used for practice by the class and will be written into the speech notebooks.

34. Collect all the information you can find on introductions, and volunteer to take charge of the bulletin board and display table for a week.

35. Be the stage manager for our interviews. Arrange the furniture for interviews, and return it to the proper place at end of each class session.

36. List the names of interesting people to be interviewed in groups of radio programs devoted to music, science, art, law, politics, history, and literature.

37. Observe some stranger on the street, who attracts your attention. Write a brief description of his or her appearance and state why you think it reveals character, personality, background, education and experience.

38. Ask your friends to assist you in correcting any physical mannerisms which are annoying and which detract from the impression you give others.

39. Organize an acting company, and produce a short play, or pantomime or series of tableaux, illustrating the "Do's" and "Don'ts" of interviews.

40. Join other members of your class in working out a special outline for constructive criticism of interviews.

41. Ask the guidance teacher in school, or an employment manager to take the class through an employment office. Be prepared to demonstrate how to fill out an application blank.

42. Write a business letter requesting an interview.

43. If you are a commercial student, invite your class to visit our final exhibition. Take charge of the visit and direct your guests to the parts of the exhibit and demonstration which will be of particular interest to them.

44. Ask permission of the librarian to set up an exhibit of the class work in the library. Ask the teachers in senior sections for permission to set up an exhibit of rules for interviews. This information would be of interest to seniors many of whom are going to work immediately after graduation.

45. Conduct a man on the street broadcast when the class is divided into groups for work and discussion. Interview the members of the groups asking what they are discussing and planning, and what the outcome is to be.

46. Plan an inexpensive wardrobe for a high school boy or girl which would be adequate for all occasions.

47. Illustrate a good grooming program for both boys and girls on a poster.

48. Compose a short poem, summarizing the three steps in an interview. Make a recording of it. Analyze your voice. Is it pleasing, vital, and clear?

49. Arrange a "Blind Date" program, with two young men calling a girl for a date. One should use good technique, the other poor technique. Who gets the girl? Use both telephones and sound effects.

50. If you have a friend, or know anyone who is a telephone operator, ask her for her opinion of the intelligence, patience, and kindness of people who use telephones. Write a report of the interview, or invite her to speak to the class.

51. Arrange for the class to visit the telephone company. Call the office, explain your purpose and ask for the name of the proper person to contact. Write him a letter explaining the class project, and asking for permission to visit the building. Consult the teacher about the schedule. After the visit write a thank-you note, expressing the appreciation of the class.

52. Prepare a scrapbook of pictures of attractive and well-equipped telephone furnishings, for a modern home.

53. If you are a member of the Science Club, ask the advisor if it is possible to get films about telephones, or telephone companies.

54. See the rating scale for telephone conversation, 7:477. Ask a member of the class to work with you on making a similar rating scale for the class.

55. Mount samples of telegrams, day and night letters, and cablegrams for the bulletin board.

56. If you have studied Morse Code, explain to the class how the message is transmitted quickly and efficiently by skilled telegraphers.

57. Make a household emergency telephone number list for your home. Put it where it can be reached quickly and easily. Keep it up-to-date, and check regularly to make sure that it is in its proper place.

58. Arrange to invite members of other classes to our final meeting. Write letters to the teachers inviting them to the exhibition.

59. Describe a telephone conversation which you saw in a motion picture or play. Why was it written into the scene? Did it develop the plot by revealing the character of the person speaking over the phone?

60. Prepare a poster showing the wrong and right positions at the telephone. You may use cut out pictures or stick figures.

61. Prepare a poster diagram of the telephone, explaining the mechanism.

62. Telegrams are sent in code using a ticker, such

as Morse Code. If you have studied the Morse Code, demonstrate it in class.

63. Interview the manager of the local telephone company to inquire about special service rates and any information which you think would be interesting and valuable to the class.

64. Inquire about arrangements for having a telephone installed in your home. Bring back prepared pamphlets and any literature you think would be helpful in our final exhibition.

65. Prepare an exhibition or a table on jobs available in the telephone company, the requirements for the position, duties, salary scales, and opportunities for advancement for both men and women.

66. Prepare a brief story on the invention of the telephone by Alexander Graham Bell. Cast it, and dramatize it, either as a play or a radio program, using the microphone and sound effects.

67. Find examples of good and poor telephone technique in books or magazine which you are reading, and bring them to class for exhibition.

68. Volunteer to be a member of the committee in charge of a final demonstration in this course.

The Pooling-of-Experience Phase

Exhibition.-- One class period was set aside for an exhibition and demonstration of the work done in the unit. For the exhibition, the pupils chose to use the best written work by members of the class. Papers, reports, charts were posted on the bulletin boards, and displayed on the table. The pupils added pamphlets related to the work, magazine articles, and books.

Demonstrations.-- In the speech classes, most of the work was oral, so that demonstrations were given during the laboratory period. For the final demonstrations, the pupils chose the best oral work done in each phase of the unit.

Several pupils participated in a radio contest to find telephone numbers in the directory. Each pupil was timed, and the winner was given an award.

From the commercial department, one of the pupils borrowed a recording on the right and wrong methods of conducting an interview. She introduced her part of the program, with a brief explanation of the recording. At the conclusion, she analyzed the techniques involved in a good interview.

One of the boys, gave a blackboard demonstration of the mechanism of a telephone.

One of the girls gave a humorous demonstration of the right and wrong way to recite in class.

Some pupils set up a receiving line for a formal dance. Ushers introduced the guests.

Several pupils demonstrated the different types of telephone calls.

The Estimation of Educative Growth

The summary.-- Before the pooling-of-experience phase, each pupil was required to write a summary of what he had learned in the five parts of the work on conversation: (1) general rules, (2) introductions, (3) class recitation, (4) interviews, (5) telephone conversations.

The questionnaire.-- At the end of the unit, each pupil was required to write the answers to the following questions:

> Do you like this method of study?
>
> What part of the work did you like most?
>
> What part did you like least?
>
> Did you find this type of work more difficult than other methods of study?
>
> Do you think that you learned more or less about the subject matter in this type of work, than in other methods of study?

The log.-- During the laboratory period, the teacher kept a record of the behavior, performance, and achievement of each pupil.

The informal objective test.-- At the end of the unit, the teacher administered an objective test based upon the items of the delimitation and the probable indirect and incidental learning products.

Test for Unit on Conversation

I. Read these sentences carefully. If you think a sentence is true, put a (T) on the blank before the number of the sentence. If you think it is false, put an (O). Mark each sentence. Your score on this test will be the total of the number of correct items.

Example:

___T____ A good conversationalist is a good listener.

_____1. Personal appearance is important in all conversational situations.

_____2. Begin a conversation with a stranger by asking him personal questions.

_____3. You are judged by the use of good English in speech.

_____4. In an introduction, the man extends his hand first.

_____5. A good conversationalist avoids discussing subjects which are distasteful to others in the group.

_____6. Awkward moments in conversation can be avoided.

_____7. A young man rises to greet an older man.

_____8. A stranger in a large social gathering may introduce himself.

_____9. A good conversationalist expresses his opinions at all times.

____10. The most important part of the interview is the meeting.

____11. The Encyclopedia Brittanica is the best source of material for conversation.

____12. When telephoning long distance, you give

the operator the necessary information, hang up, and wait for her to call.

_____13. Person-to-person telephone calls cost more than station-to-station calls.

_____14. An unmarried woman is presented to a married woman.

_____15. A good conversationalist is an authority on many subjects.

_____16. When you send a wire by telephone from a booth, you pay the cost by dropping money into the coin slot.

_____17. Making an appointment is part of the preparation for the interview.

_____18. Any person will learn how to be a good conversationalist by listening to others.

_____19. Take school records and recommendations with you when you go for an interview.

_____20. When telephoning keep your lips five inches from the mouthpiece.

_____21. The first thing to do when answering the telephone is to ask who is calling.

_____22. If you do not know the answer in a class recitation, bluff it through by talking.

_____23. Your tone of voice reveals your personality.

_____24. The right word in the right place is an asset in business and social life.

_____25. When making a complaint by telephone, state your grievance clearly and briefly, then hang up.

_____26. Good posture is important to good appearance.

_____27. The you-attitude is necessary in classroom recitation.

_____28. Accept or refuse a telephone invitation promptly.

_____29. Expensive clothes are necessary to good appearance.

_____30. When leaving a person to whom you have been introduced, say: "Pleased to have met you".

_____31. Good health habits are important to success in school work.

_____32. If you did not hear the name of the person to whom you have been introduced, ask him to repeat it.

II. Complete the following sentences by filling in the word or words which are missing. Write the word or words on the line to the left of the sentences.

Example:

_Say_1. A good conversationalist always has something to _____.

_____1. Directions for making all kinds of telephone calls are found in _____.

_____2. Business conversation differs from social conversation because it is directed toward _____.

_____3. When leaving a person, the proper thing to say is _____.

_____4. If he is sitting, a man rises when he is introduced to a man who is _____.

_____5. In a home, the guests are introduced by _____.

_____6. The interviewee should arrive at the appointed place _____.

_____7. In a job-seeking interview, the conversation is begun by _____.

_____8. The best single source of material for conversation is _____.

_____9. Conversation is a matter of common sense and common _____.

____10. The only way to develop ease and skill in conversation is by_____.

____11. Skill in conversation can be _____.

____12. In class room recitation, good speech cannot make up for _____.

____13. Every home should have near the telephone at all times, a special list of _____.

____14. In a night letter, there is a minimum charge for the first _____.

____15. When the interview is at an end, you should leave _____.

____16. The most important of the three steps to a good interview is _____.

____17. When a person answers a telephone, he should immediately _____.

____18. When telephoning, speak to the person on the other end of the wire, as if he were _____.

____19. The Golden Rule of all telephone conversation is _____.

____20. Most telegrams are sent by _____.

____21. When receiving important information by telephone, it is a good plan to _____.

____22. When introducing a boy and a girl, the first name mentioned is _____.

____23. The sender of a telegram should make sure that the receiver can _____.

____24. The person, who is being introduced, says _____.

____25. When reversing the charge on a telephone call, the first thing to tell the operator is _____.

_____26. The reply to an introduction is _____.

_____27. A telephone call should never take the place of _____.

_____28. If they do not interfere with the comforts of others, bad manners can be _____.

_____29. A follow-up letter is particularly effective in an interview._____.

_____30. A well-groomed girl or boy is always _____.

_____31. The most common cause of poor classroom recitation is_____.

III. Choose the best thing to do in each one of the following situations. Place a check (X) before the number of your choice.

Example:

When introducing a young person to an older person on the street say

_____1. "John, this is my mother."
_____2. "Mother, this is John."
_____3. "Father, may I present, Dr. Wilson, the president of our college."
_____4. "Bill, I've wanted you to meet Mary for a long time."
__X__5. "Mrs. Jones, this is my room mate, Glen Allen."

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1. When introduced to a young man who has just come to your city to live, you talk about

_____1. the weather
_____2. his impressions of the city
_____3. the appearance of others present
_____4. your hostess
_____5. your hobby

2. When you answer a business call for some one who is out

_____1. tell the caller where and when to reach the person to whom he wishes to speak
_____2. ask the caller to state his business
_____3. ask him to call later
_____4. say the person he wants isn't in and hang up
_____5. carry on a personal conversation with him

3. If the employment manager is busy at his desk when you enter the office

_____1. sit down
_____2. hand him your letter of introduction
_____3. wait for him to greet you
_____4. begin talking
_____5. turn around and walk out

4. The first thing to say to the operator when making a long distance call is

_____1. "I want to call Springfield."
_____2. "This is Holyoke, 2-2346."
_____3. "Springfield, 3694."
_____4. "Long distance, please."
_____5. "I want to reverse the charge on a call to Springfield, 3694."

5. When answering a business telephone call say

_____1. "Hello!"
_____2. "Holyoke, 3694."
_____3. "Miss Jones, Speaking."
_____4. "Smith-Barrows Company."
_____5. "Hold the line a moment, please."

6. When you arrive at a party where you know few people

_____1. wait for your hostess to greet you
_____2. introduce yourself to some one near you and stay with him
_____3. move from group to group, introduce yourself and meet new people
_____4. find your friends and stay with them
_____5. wait outside the room for some one you know to take you in

7. If someone calls the department in which you are working to make a complaint

_____1. become angry and hang up
_____2. shift the blame to another department
_____3. tell her to call the manager
_____4. try to convince her she is wrong
_____5. listen politely and offer to make an adjustment

8. If you are called upon in class, know the answer but you forget it in confusion

_____1. give up and sit down
_____2. explain the situation
_____3. bluff it through
_____4. get assistance from a classmate
_____5. laugh at yourself

9. When you are in a group and know nothing about the subject under discussion

_____1. pretend you know the subject
_____2. listen politely
_____3. ask questions about the subject
_____4. try to change the subject
_____5. make an excuse, and leave the group

10. In an interview, if you make a grammatical error in speaking

_____1. apologize
_____2. let it pass
_____3. stop talking
_____4. talk rapidly to cover up
_____5. correct your error simply

11. When introducing two people for the first time in a large gathering

_____1. mention their names and then leave them
_____2. stay with them for a short time and talk on a general subject
_____3. begin a conversation on a subject which is of interest to both of them
_____4. find them a place to sit and talk

12. If you are dining in public and spill something

_____1. ignore it
_____2. try to mop it up
_____3. call the waiter to help you
_____4. laugh about it
_____5. stop eating

13. If your family insists that you be home by midnight but the party isn't over

_____1. call home and ask to stay
_____2. say goodbye and leave
_____3. complain about the family rule
_____4. wait until the last moment then rush home
_____5. take the members of the party home with you

14. If a newcomer to a group starts to discuss a subject which is distasteful to another member of the group

_____1. try to change the subject gracefully
_____2. say nothing
_____3. stare at the offending person
_____4. get him away from the group as soon as possible

15. When you are talking with one friend and an acquaintance whose name you have forgotten approaches

_____1. ask him his name and introduce him
_____2. pretend you do not see him
_____3. smile and talk to him
_____4. ask him questions
_____5. move away rapidly

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CHAPTER III

THE UNIT ON DRAMATIC CRITICISM

The General Statement of the Unit

Dramatic productions in the form of radio plays, stage plays, and motion pictures consume much of the leisure time of the people of this country. It is important that they have standards of critical judgment for selecting and demanding the best of all the available dramatic material for their education and their enjoyment.

The Delimitation of the Unit

1. The word, drama, comes from the Greek word, mean- act or action.[1/] Brander Matthews says, "A drama is a story in dialogue shown in action, before an audience.[2/]

2. Radio, stage, and motion pictures dramas have certain basic elements in common.

   A. Sources Ideas for stories are drawn from all other literary forms: (1) narrative stories,

1/ Whilhelmina G. Hedde and William N. Brigance, Speech. J. P. Lippincott Company, Chicago, 1935, p. 387.

2/ Charles C. Mather, Alice Howard Spaulding, Melita Hamilton Skillen, Behind the Footlights. Silver, Burdett Company, New York, 1939, p. 155.

(2) short stories, (3) poems, (4) novels (5) biographies, (6) autobiographies. Dramas are based on: (1) historical and current events, (2) newspaper stories, (3) personal ideas and experiences. Life, itself, is drama, and the material of all good drama is true to life.

B. Theme The theme is the idea or ideal behind the action of the play. In a good drama, the theme has wide appeal and expresses a fundamental truth or wholesome philosophy of life. In judging a play, it is necessary to determine: (1) what the theme is, (2) if it is worthwhile, (3) if the author's aim has been achieved.

C. Atmosphere In a good dramatic production, the mood or feeling of the story is sensed by the audience immediately. On the stage, and in the motion pictures, the mood is established by the setting, the lighting, the acting, and the general "tempo" of the actors.

D. Plot The plot is the main story or series of related incidents in the drama "interwoven with the theme"[1/] and other sub-plots in the story. For the purpose of analysis, plots have five main divisions: (1) the introduction, (2) the

1/ Hedde and Brigance, op. cit., p.398.

rising action, (3) climax, (4) falling action, (5) conclusion. The purpose of the introduction is to set the time, place and the mood of the story, to introduce the principal characters, and to acquaint the audience with what has gone before. The rising action is the series of events which follows the introduction. The climax is "the turning point of the play towards which the rising action builds".[1/] The falling action occurs after the climax has been reached, and the difficulties are straightened out, bringing the story to a logical conclusion. The conclusion is the end of the play in which the characters succeed or fail, depending upon the type of story. In a plot there is always conflict between man and man, man and outside forces, or forces against forces. The outcome of the conflict creates suspense which sustains the interest of the audience throughout the play. Except in fantasies, musical comedies, or melodramas, plots should be real in nature. the situations and problems in the best dramas are similar to those found in the ordinary lives of the people in the audience. A plot is well-

1/ Katherine Ann Ommanney, The Stage and the School. Harper and Brothers, New York, 1939, p. 23.

constructed if it develops in logical sequence and sustains the interest of the audience until the end.

E. Characters The characters in drama, especially radio drama, are clearly defined and true to life. Characters are revealed in the play by what they say, do, and what other characters in the play say about them.

F. Dialogue What the characters in the drama say, is called the dialogue. If it is skillfully written, dialogue reveals not only what the character is, but it helps also, to establish the theme, mood, and tempo of the plot.

G. Types Dramas may be classified into different types, although it should be remembered that each type may incorporate some of the elements of the others.

1. "A tragedy is a drama which ends unhappily for the leading characters ."[1/]
2. "A comedy is a play that ends happily for the characters."
3. A farce is a play which presents ridiculous characters in impossible situations.

1/ Alice Evelyn Craig, The Junior Speech Arts. The Macmillan Company, New York, 1934, p. 318.

2/ Loc. cit.

4. A melodrama is a story which is exaggerated in speech, characters, and situations.

5. A fantasy is the story of unreal people in unreal situations.

6. A folk drama reveals the customs, ideas, and ideals of people in different parts of this country and all over the world.

7. A one-act play is a little drama with few characters. The plot deals with a single incident or situation.

H. Directors and Crews Few people give credit to the individuals who work backstage, behind the cameras, and in the control rooms. The most important person in any dramatic production, is the director, who is responsible for coordinating the various departments: (1) the assistant engineers, (2) prompters, (3) script girls, (4) stage and set crews, (5) makeup men, (6) costumers, (7) electricians.

I. Production Radio, stage, and motion picture dramas differ in method of production. These differences should be taken into consideration when comparing them critically.

1. Stage plays are limited by the physical

structure of the stage, and the artificial division of the plot into acts. Stage productions require: (1) setting, (2) costumes, (3) makeup.

2. Radio plays rely upon: (1) voice, (2) interpretation, (3) characterization, (4) music and sound effects.

3. Motion pictures require: (1) settings, (2) costumes, (3) makeup. The method of production is more fluid than that of the stage and radio, and it is ideal for dramatic presentation.

J. Acting Fundamentally all acting is the same. It is the interpretation the actor gives his role. An actor must understand the theme of the story, and the part his character must contribute to the whole. In creating a character, the actor must use his imagination, training, skill, and experience. To say that the actor seemed to be the character he portrayed, is to pay the highest tribute to his art.

K. Setting The setting should never call attention to itself. It is designed to create the mood, and to furnish a harmonious background for the story.

L. Lighting Like the setting, lighting is used to create the atmosphere of the play. Its most important function is to make the actors, and the action visible to the audience.

M. Music This medium is used to create mood and to change scenes in radio drama. It does much to heighten dramatic effect in motion picture and stage productions.

N. Make-up Make-up is employed for two reasons: (1) to accentuate the features of the actors which are "washed out", by the strong lighting; (2) to change the appearance of an actor to meet the requirements of the character he is portraying.

3. To criticize means to judge. An individual who has had some experience in producing or acting, and who knows some of the basic techniques of the associated arts, should be able to judge a drama fairly and objectively. Oral or written criticism should be clear and simple in composition, so that no statements may be misinterpreted.

4. Newspapers are the common source of dramatic criticism. Almost every newspaper carries some news of the drama. However, it is important for the reader to distinguish paid advertisement, and gossip column reviews, from dramatic criticism. The reader must study the work of the critics to determine which of them present unbiased

and reliable reviews. New York City is the center of the theatrical arts in this country, so it is natural that the outstanding critics of drama write for the New York papers. They are: (1) Booth Atkinson, New York Times; (2) Howard Barnes, Herald Tribune; (3) John Mason Brown, World Telegram; (4) Ward Morehouse, Sun; (5) George Jean Nathan, Journal American; (6) Elliott Norton, Boston Post; (7) Catherine Murphy, Holyoke Transcript-Telegram. "Variety", a theatrical newspaper, is considered the best of all the publications on drama because it is accurate, unbiased, contains news of the three arts, and carries reviews of films before they have been released.

5. Magazines Outstanding magazines on drama are: (1) "Billboard", (2) "Theatre Arts Monthly", (3) "Parent's Magazine", (4) "Educational Screen Incorporated". The best magazines on radio are: (1)"Radio Daily", (2) "Broadcasting", (3) "Advertising Age", (4) "Film and Radio Discussion Guide", (5) "Scholastic", (6) "Junior Scholastic".

6. The taste of the individual is involved in selecting a suitable dramatic vehicle. When choosing a play, motion picture, or radio program, the individual should ignore titles which are sometimes misleading. He should learn about the theme and plot of the story, the actors portraying the parts, and the director of the production.

He can secure this information by reading the reviews of a good critic, whose opinions he respects.

7. Young people should not spend most of their leisure time in theatres, or listening to the radio. This is passive recreation. After spending most of the day sitting indoors in a classroom, the normal pupil requires an amusement in which he can participate actively.

8. This type of entertainment is called, "escape". Individuals go to plays and motion pictures, and listen to the radio to forget themselves and the realities of their daily lives. Too frequent escapes from reality have an unbalancing effect upon the mind, and tend to lead to dissatisfaction with reality.

9. An individual attending or listening to a dramatic production will enjoy the performance, if he gives it his undivided attention. Walking, talking, rattling papers, shuffling feet, and turning the dial frequently is unnecessary and rude. It is bad manners to disturb other people by talking, laughing, shifting seats, and rattling papers. It is inexcusable to arrive late for a stage play, when a timetable may be found in the daily newspaper.

10. There are certain words which will be used in the study of the unit.

Script	The typewritten material or play book.
Character	An actor who plays old or unusual parts.
Network	A group of radio stations over which same program may be broadcast.
Fade in	Method of approaching a microphone.
Transition	The material filled in between the scenes of a radio play.
Sustaining	A radio program sponsored by the station.
Audition	A "try-out" for a part.
Continuity	The written material read over the air.
Book	The play in book form.
Understudy	Extra member of cast to replace an actor, who is unable to perform.
Scene	Part of an act, which is complete in itself.
Business	Movement of actors on the stage.
Cue	Word or sign to make an entrance on the stage, or begin to speak.
Tempo	Pace of reading lines, exchanging them with other actors.
Cross	Movement from one side of stage to the other.

Side	The uninterrupted speech of an actor.
Scenario	The story of the motion picture.
Location	A motion picture set away from the studio.
Retake	The process of taking a scene over again in motion pictures.
Shoot	Start the cameras to take the picture.
Producer	The person, who coordinates the work of the script writers, directors, musicians, and all the departments in radio stage and motion picture production.
Director	The person who directs the actors in the play.
Set	The place where the action of the play takes place.

Probable Indirect and Incidental Learning Products

1. Increased skill in reading and interpreting dramatic literature.
2. Increased skill in oral and written composition.
3. Increased skill in all speech activities.
4. An attitude of interest in daily life experiences.
5. Additional experience in the practice of radio, stage, and screen techniques.

6. An understanding and appreciation of all the allied arts, and the contribution of each, to the stage, screen, and radio.

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The Unit Assignment

Time allotment.-- This unit was planned for twenty fifty-minute class periods. The classes were held twice a week.

Introductory activities.-- The work of the unit began with the discussion of a play which the class members produced for an auditorium program. The techniques of producing a stage play were compared with the techniques employed by other members of the class, in producing a radio play. These, in turn, were compared with the techniques used in producing a motion picture. In the discussion, the teacher pointed out that the three mediums of drama differ in method of production, but employ the same fundamental dramatic techniques. To judge any of the three types of dramatic production the critic analyzes: (1) the theme, (2) the type, (3) atmosphere, (4) plot, (5) dialogue of the play, (6) the acting of the players, (7) the costumes, (8) make-up, (9) the setting and lighting of the stage, movie, or television play, (10) the audience reaction to the whole production.

Then, she explained that the study of dramatic criticism would be the new unit of work, and distributed the study and activity guide, and the optional-related

activity guide. As the class members have participated in the unit type of activities, no further explanation of procedure is necessary.

Study and Activity Guide[1/]

1. Read this study and activity guide carefully. If you have any suggestions to make of any other interesting things to do in this unit, write them out, and present them to the teacher.

**2. Of all the radio dramas, plays, and motion pictures you have seen or heard, which one have you enjoyed the most? Be prepared to tell the class about it over the microphone for a minute-and-a-half recording. Prepare the written manuscript, and practice reading it carefully for timing and interpretation. A committee will choose the best recording for a special performance at the end of the unit.

**3. Brander Matthews defines drama as, "A drama is a story in dialogue shown in action, before an audience". Check this definition with others found in the reference library. Choose a definition which, you think, is the best for us to use in analyzing the three types of productions.

* 4. Be prepared to answer question a-h in class at the next meeting. Ideas for radio, stage, and "movie" stories are drawn from all of the other literary forms, from historical and current events, newspaper stories and

1/ The items marked, * were achieved by all; ** were achieved by some; *** were achieved by none.

cartoons.

*a. One war picture was released about four years ago. It was adapted from a long narrative poem, written by an American woman, who married an Englishman. What was the name of the picture?

*b. An autobiography of an American pilot was made into a picture. What was the name of it?

*c. "Rebecca", by Daphne DuMaurier was written as a novel, and adapted into a stage and a screen play. Name some of James Hilton's novels which have been adapted to the screen.

*d. Plays are written about great people in arts, science, industry and professions. Helen Hayes starred in a play about a great American woman writer, who influenced the thinking of the civilized world. Who was the woman, and what book did she write?

*e. Paul Muni, Greer Garson, and Charles Laughton have played roles of great men and women in history and science. Who were they?

*f. The story of a family which started as a cartoon had a popular run in a series of motion pictures and is now a radio program. What is it?

g. What radio play about a kindly old doctor has been produced in the movies?

**5. Make a list of radio programs, plays or "movies" you have seen, which are based on historical or current events, or newspaper comics, for discussion in class.

**6. Read: 4:398, and 2:423. Be prepared to discuss what is meant by the theme of a story. Use illustrations from plays, "movies", and radio dramas. A good theme can be stated in one word, one sentence, or a proverb.

* 7. Do you think that the radio, stage, and screen productions tell stories about real people in real life situations? Keep a record of your reactions to productions you see and hear. Report your findings to the class at the end of three weeks, with illustrations and examples of characters and situations which you think are not true to life. Use the following scale. Underline the correct words.

Table 4. Rating Scale for Judging Realism in Dramatic Production.

Name of play:			
Settings	Elaborate	Average	Poor
Social level	Very wealthy	Middle class	Very poor
Characters	Very attractive	Average	Repulsive
Experiences	Exciting	Ordinary	Dull
Occupations	Unusual	Usual	None

**8. It has been said that motion pictures have a bad effect on the morals of boys and girls of high school age. What do you think? Choose the affirmative or negative side of the argument, jot down your ideas on cards and come to class prepared to defend your argument in a debate followed by an open-forum discussion. Note: Do no research on this question. The class is interested in your personal opinions.

* 9. Radio, motion pictures and plays entertain us but they also furnish us with information and influence our thinking about the world, its people, and its activities. What have you learned from the "movies"?

a. Have you learned anything about people; the lives of great men in science, art, industry, and the professions; the lives of individuals of your own age and people you know, facing and solving everyday problems?

b. Have you learned anything of the effect of geographical location upon history, and development of races and nations of peoples; or of the national and international history of nations and peoples, which influence their attitudes towards other nations and peoples?

c. Have you learned anything of the manners and customs, arts, and culture of other races which have contributed to the source growth of our nation?

d. Have you learned anything about health, manners, and morals, about earning a living, or getting along with your family, friends, teachers, and classmates in school?

List answers to these questions and add any others you may think worthwhile. Turn report over to a tabulating committee. Results will be put on bulletin board and possibly published in school paper. The best paper will be filed for reference. (If you would like to be a member of this committee consult the teacher.)

*10. Read Pages 4:398-402. Be prepared for short quiz on the four divisions of a plot and be prepared to illustrate with a screen, stage or radio play. Clip from newspapers five items which may be used for a plot. Outline in one sentence each, five ideas for plots based upon experience in your own life, or others whom you know.

**11. Choose a one-act play from the reference library and analyze the characters in the play. You can analyze

characters in three ways: (1) what they say, (2) what they do, (3) what others say about them.

** 12. Take plays in No. 11 and cast them using members in the class. Explain your choice and tell how you would change their appearance with costumes and make-up to look like the characters in the play. If another person in class has the same play, work with him until you both agree on the final cast selections. Post them on bulletin board.

***13. Who are your favorite actors and actresses? Do they have personal qualifications in common? Are you inspired to imitate them in any way? How? Remember, you are the leading man or woman in your life. What can you learn from actors or actresses, that will make you physically healthy and attractive, mentally alert, socially acceptable and morally strong? List five items for your note book and check from time to time to see how you measure up to your ideal.

** 14. Read 4:400 (Dialogue). Choose from some book you are reading now in school or at home, a dialogue to read to class. Explain how the dialogue brings out traits of character of the speakers, and how at the same time, it sustains interest and helps build to the climax of the story. Cast the scene and have the cast read it over the microphone.

* 15. For our purpose we classify dramas into the following types: (1) tragedy, (2) comedy, (3) farce, (4) melodrama, (5) fantasy, (6) folk drama, (7) one-act plays. Make a list of all the different types of "movies", plays you have seen, and radio dramas you have heard. Which type is used most often on the radio? Compare your list with those of others in class.

** 16. Music plays an important part in "movies" and in radio to set the mood and atmosphere of the scenes. Name some mood music which you think would be appropriate for some plays. If possible bring records to class and play them on recorder.

* 17. These directors are outstanding in their respective fields: (1) Alfred Hitchcock, (2) Preston Sturges, (3) Cecile B. DeMille, (4) Orson Welles, (5) Guthrie McClintoch, (6) Margaret Webster, (7) Norman Corwin, (8) Arch Obler. In what dramatic fields do they work and what do you know about them?

** 18. Write briefly an analysis of the statement that radio, stage, and motion picture dramas differ in method of production. Which of the three mediums of dramatic presentation do you prefer? State your reasons.

** 19. Give ten qualifications of a good actor or actress.

***20. See 7:433. Draw a floor plan of the set of

one of the plays in No. 11. Submit to teacher. The best ones will be exhibited at the end of the unit.

** 21. See 3:300-301. Notice the lighting in the two scenes in "Cradle Song" and "Outward Bound". Be prepared to tell the class what the general mood and atmosphere of the story is from studying the setting, lighting, costuming and make-up.

** 22. Scenery and lighting is the job of scenic designers. See 4:460 for names of the outstanding modern theatre designers. Be prepared to participate in a discussion of the modern art of the theatre.

** 23. Lighting plays an important part in"movies". Give an oral or written report on some unusual camera shots, lighting, staging, and setting in a "movie" you have seen lately.

** 24. Demonstrate the make-up tricks used to enhance the beauty of some stage and screen star.

** 25. Bring to class one item of costuming to demonstrate how one small article of clothing can change a character.

** 26. Have you ever thought of making radio your vocation? See 10. Read it carefully, outline it, and submit your work to the class for a discussion.

** 27. Read 9 for information on auditions for radio. Would you say radio broadcasting is a difficult field in

which to get started? What is the most important requirement for a person who wants to broadcast?

** 28. Some people prefer sitting at home and listening to the radio, to sitting in the "movies" with noisy people about them. Write a paragraph stating your opinion of a person who talks, laughs, and "chews" in the theatre.

***29. Your enjoyment of both motion picture plays and radio productions will be greater if your sight and hearing are normal. Consult your health education teacher for a check up on hearing and sight.

***30. Check with your English teacher about reading ability. Time yourself on reading ability at the microphone.

** 31. Read 6:486-492. Be prepared to discuss, "Acting as a Career". Bring in any outside material you may find on the subject.

** 32. Have you ever been disappointed in a play, motion picture or radio program? Why? Could you have avoided disappointment if you knew something about the director, stars, and opinions of professional critics on the drama? Cut and mount a criticism of a radio program, "movie" or play you have seen, and check it with your opinion. Then, turn it in to a committee for judging. The best will be placed on exhibition.

** 33. Are "titles" of plays and pictures misleading sometimes? Take the theatre section of a newspaper, or a magazine, or a theatrical magazine and make a list of titles you think are misleading. Make another list you think are accurate. What in your opinion are the requirements of a good title?

* 34. "Variety" is a popular professional newspaper of the theatrical world. Study a copy. Be prepared to discuss it in class. (Copies on reference shelf.)

* 35. Other magazines such as "Billboard" and "Theatre Arts Monthly" carry criticisms of radio programs, stage, and screen performances. Make a list of at least five of them.

* 36. New York is the center of the theatrical world in this country, so we find the outstanding critics in the field in New York. By reading copies of current newspapers in the periodical room in the city library find the names of the stage, radio, and motion picture critics on the New York Times, Sun, Herald Tribune, World Telegram, Journal American. Also, learn names of critics on the Boston, Springfield, and the Holyoke papers.

** 37. Find copies of the New York papers in the library. Choose two or three of the same date. Read the reviews in each paper and compare them. Choose either

radio, theatre or screen reviews. If the critics review something you have seen, check your opinion with theirs. If they review something you have not seen, study them to learn if they give you some idea of the story, the characters, theme, atmosphere and the acting in the story, so that you can tell before you go to see the production, if it is the type of drama you want to see, and if it is worth seeing.

* 39. In studying criticism, especially motion picture criticism, it is difficult sometimes to differentiate true dramatic criticism, from paid advertisements and gossip columns. Make a list of newspapers and magazines you read regularly at home. List the criticisms under these three types and bring them to class. Compare your list with those of other members in the class.

**40. Your personal taste will determine your choice of type of entertainment. A knowledge of the type of drama some directors and companies produce, and the type of actors in a performance, will help you in selecting a program. From your knowledge of the following producers, directors, actors, and actresses decide the type of entertainment they offer: (1) Olsen and Johnson (2) Catherine Cornell, (3) Alfred Hitchcock, (4) Fred Astaire, (5) Margaret Webster, (6) Abbott and Costello,

(7) Cecile B. DeMille, (8) Bob Hope, (9) Bing Crosby, (10) The Playwright Co., (11) Arch Obler, (12) Mollie Goldberg, (13) Goodman Ace, (14) Orson Wells, (15) The Theatre Guild, (16) Shubert Brothers, (17) Walt Disney, (18) Preston Sturges, (19) Mitchell Leison.

* 41. Drama critics differ in their opinions and are influenced by their own tastes. The best way to find a critic upon whom you, personally, can depend for the selection of your entertainment, is to read the reports of all the critics on plays or "movies" you have seen. Compare their criticisms with your own for a few months. Then, decide which one of them agrees with your opinion most of the time. Before the end of the unit decide which one of the critics you choose, and state your reasons for choosing him.

* 42. See 6:105-108 for a list of questions to help you analyze any drama.

* 43. Study the outline for dramatic criticism in 4:471-472 and 2:423-424. Using these outlines and the information in (42) work with three or four other members of the class in making a score card for dramatic criticism. These items on the cards will be discussed in open forum in the class, and the best material from all of them used in the construction of a master score card to be used by the class for all criticism including plays,

"movies" and radio.

***44. Write a code for behavior for boys and girls while attending "movies" and plays and listening to radio programs. Check your code with others in the class. If you are interested in working on a committee to make this into a master code to be adopted by the class and possibly published in the school paper, see the teacher.

** 45. Would you say that too frequent attendance at "movies" has a tendency to spoil a boy's or girl's taste for the best productions? Be prepared to state your opinion in an open forum.

** 46. Do you think that frequent attendance at the "movies" is good for your health? List five other interesting school activities which are better for you physically, and which will help you to develop skill in your favorite sport or hobby, or in your present or future occupation.

** 47. Prepare to discuss what is meant by the statement that dramatic entertainments are "escapes from reality".

* 48. Write a summary of what you have learned about choosing and criticizing drama on the radio, stage, and screen; or write a dramatic criticism of a play or motion picture you have seen, employing all the techniques of criticism you have learned in the unit.

* 49. These words will be found in your reading on the radio, stage, and screen. Fill in blank on side of page with the correct meanings.

Radio	script
	character
	network
	fade-in
	transition
	sustaining
	audition
	continuity
Motion Picture	scenario
	location
	retake
	shoot
	producer
	director
	set
Plays	book
	understudy
	scene
	business
	cue
	tempo
	cross

Optional-Related Activities

1. Write personal ideas, experiences, and observations of situations and incidents in your daily life, and the lives of others, which you think would make good dramatic material.

2. Keep a record in your notebook of the themes of all the plays on the radio, stage or screen you see during the ten weeks of the unit. File them according to types, and then list them in order of the frequency in which the same theme appears, for a final report at the end of the unit.

3. Prepare a "March of Time" program of "What We Have Learned from the Movies". Prepare the script, and select music for an auditorium program.

4. Choose a "movie" you have seen after reading the original book. Make a report to the class on your reaction. Did you like it as well as the book? Was the story changed at all, particularly the ending? Did you think the picture was cast properly? Were the characters as you pictured them in your imagination? Would you advise anyone to see a "movie" after reading the story of a book?

5. Prepare a "High School Who's Who of Radio, Theatre, and Motion Pictures of 1946". Consult other members of the class and the members of the student body.

6. Prepare an illustrated dictionary of radio, stage, and motion picture terms.

7. Read 6:309, and 6:317-332. Make a study of the equipment of the high school stage. Make a list of recommendations for new equipment in scenery and lighting. Draw the stage to scale, and show where you would install the equipment.

8. Make an illustrated booklet of "My Favorite Pictures, Play, and Radio Programs of 1946". Make a critical review of each using the rating scale.

9. Make a scrapbook to be submitted to student committee judge. Choose your own subject, or material, but check with the teacher before starting.

10. Plan a class trip backstage at a local theatre. Set the date, make arrangements for the trip by an appointment and interview with the manager of the theatre.

11. If you are interested in art and can paint, try designing and painting a miniature set for a play you have studied.

12. Draw a set design for one of the plays in No. 10. Show how it reflects the atmosphere and mood of the play.

13. Design a five act set for the play by James M. Barrie, "A Kiss for Cinderella", using a cyclorama with side wall curtain.

14. Plan the furniture for these five sets. Check with the home economics and the art departments for research material.

15. Plan costumes and make-up for characters in the play. Check with the home economics and the art departments.

16. Organize and plan a trip to the local radio station. Obtain permission of the teacher, consult the manager of the station, and set the date. Plan the details of the visit to the studio. Afterwards, write a thank-you letter to the manager. Bring to the next class a five item list entitled "Things I Did Not Know about Radio until Now".

17. Demonstrate a make-up for one of the characters in play chosen in No. 11 of the study and activity guide. Make up one of the class members. Explain the process and justify your use of technique.

18. Give an illustrated lecture on "Make-up in the Daily Life of High School Girls". Explain the best and worst make-up you have seen. (Ask your home economics teacher for color charts.)

19. Write a notebook on the "History of Costuming" with illustrations. (Ask your dress design teacher for a suggested bibliography).

20. Demonstrate with lights and colored gelatin the

effect of colored lights on colored materials of different textures.

21. Give a lecture to the class on the best method for estimating cost and purchasing materials for costumes. (Consult the home economics teacher).

22. Bring from home, records which you think would be good in creating mood music for different kinds of radio programs. Play them for the class and let the members of the group decide the type of play.

23. Plan a trip to a motion picture projection room of a local theatre while a picture is being projected.

24. With the cooperation of your science teacher, plan to borrow the "movie" projection machine and give an illustrated lecture on photography and technicolor to the class.

25. Television is the coming thing in radio. If you are interested in the subject, ask your science teacher for information and prepare a talk for the class.

26. Construct a stage set with other members of the class and set it for a scene from one of the plays studied in class, or in No. 11 of the study and activity guide.

27. If you have studied puppets with the Girl Scouts or at the Y.W.C.A., give a puppet show for the class.

28. If you are interested in being on the committee for exhibiting the class work during the unit, consult the teacher.

29. If you would like to volunteer for the program committee to plan for the sharing of all the work the pupils have done in the unit, consult the teacher.

30. Plan a notebook or clippings of some dramatic material which you think could be used in some other school course such as: English, history, design, or art.

31. Consult the teacher, if you would like to serve on a committee to help make the best reports of individual pupils available to the class and the school.

32. Ask your art teacher if you can work on some posters announcing our final program and exhibition to the school.

33. Read 6:486-492. Be prepared to discuss "Acting as a Career". Bring in any material you may find on the subject. You may be interested in reading three new biographies by actors and actresses just off the press: "A Star Danced", by Gertrude Lawrence, "Come Back on Tuesday", by Ruth Hunter, and "Rolling Stones" by Fred Stone.

34. Arrange for the local drama critic, production manager of the radio station, the manager of the local theatre, director of little theatre groups or some person

who works in the drama field to talk to the class on "Acting as a Career".

35. Prepare a report, or oral talk on the "History of the Drama, the Theatre, the Movies or the Radio". (See the bibliography and consult librarian at the Public Library for additional material).

36. Prepare a talk or radio broadcast on "Directors of Radio Dramas". Have one or two of your classmates be these individuals, and interview them. Outstanding directors are: Arch Obler, Norman Corwin, Hi Brown, Inner Sanctum; Jerry Devin, F.B.I.; Edward Byron, District Attorney.

37. The outstanding companies producing plays today are the Theatre Guild and the Playwrights' Company. Consult the librarian at the Public Library for information about these companies. Prepare a short talk about them and a bibliography for the students who care to read more about these companies.

38. Consult the music teacher, and prepare a discussion of the importance of music in radio and screen plays. Use recordings for illustration. Also use other members of the class in scenes in which the music is used to create mood or promote dramatic action.

39. Plan a quiz program over the microphone. The title is: "Who Am I". Choose a set of persons and write

"thumbnail sketches" of them. Have different members of the class be the persons in the sketches, and interview them over the air giving all the clues to their identity but the name. Let the audience guess who the pupils represent at the close of each interview. Suggestions: actors, actresses, directors, playwrights, critics.

40. Name some stage, screen, and radio actresses and actors you associate with certain parts.

41. Read 5:239-246. Take one play in No. 11, pick out "stock" characters, describe them, and illustrate with pictures or "cut-outs" from magazines and newspapers. Make an attractive notebook for final demonstration.

42. The Dramatic Club, to which you belong, has offered its services to the community. Requests have come in for suggestions for one-act plays and three-act plays for junior and senior high schools. Choose one from your readings, or lists in drama books. Review it, list characters, set and royalty, if any. State briefly why you think it would be a good play to produce.

43. Give a five minute radio "movie" report.

44. Write a radio script of a scene in a movie you have seen, and produce it with music and sound effects.

45. Report to class any news about dramatic pro-

ductions or organizations within the city or organizations without the city, or surrounding towns. The class will be interested particularly in the work of other high school dramatic groups.

46. Make a time table of the "movie" and dramatic radio programs of each week and post it on the bulletin board.

47. Prepare a humorous lecture on "Athletes in the Movies".

48. Prepare a scrapbook of poems, short stories, proverbs, related to radio, theatre, or screen.

49. Do a broadcast on "Inconsistencies in Movies", "Gangsters in Pictures".

50. Prepare a debate on the advisability of showing crime pictures in the theatre.

51. Prepare a demonstration of color in photography.

52. Make a scrapbook on "The History of Furniture" or "The History of Costuming".

53. Write a theme on "Aviation in Drama". (Radio, Theatre, and Screen).

54. Make a study of the influence on the public of stage, radio, and motion picture advertising.

55. Volunteer to supply material for the bulletin board for one week in one of these allied arts: make-up, scenery, lighting, costuming, directing, acting. Form a

bulletin board committee and plan material so that there will be new material on the bulletin every time the class meets.

The Pooling-of-Experience Phase

Exhibition.-- In this unit, as in the unit on conversation, the pooling-of-experience activities were carried on in the laboratory period. However, the class set aside one day for an exhibition and a demonstration of the best work of each pupil. Again, papers, reports, pictures, news clippings, books, and magazines were displayed on the bulletin boards and about the room.

Demonstrations.-- The members of the class chose the best work of each pupil, for the final demonstration.

The Estimation of Educative Growth

The criticism.--Each pupil was required to write in class a criticism of a play, motion picture or radio drama, following the outline for criticism used in the unit.

The questionnaire.-- At the end of the unit, each pupil was required to write the answers to the following questions:

Do you like this method of study?

What part of the work did you like most?

What part did you like least?

Did you find this type of work more difficult than other methods of study?

Do you think that you learned more or less about the subject matter in this type of work, than in

other methods of study?

The log.-- During the laboratory phase, the teacher kept a record of the interests, abilities, and accomplishments of each pupil in the class.

The informal objective test.-- At the end of the unit, the teacher administered an object test based upon the items of the delimitation, and the probable indirect and incidental learning products.

Test for the Unit on Dramatic Criticism

1. Read these sentences carefully. If you think a sentence is true, put a (T) on the blank before the number of the sentence. If you think it is false, put an (O). Mark each sentence. Your score on this test will be the total of the number of correct answers.

Example:

__T__ To criticize means to judge.

_____1. Motion pictures are the best medium for interpreting all the arts of dramatic production.

_____2. Newspapers are the most popular sources of dramatic criticism.

_____3. You can determine the type of play by the title.

_____4. The theme of the story must be written in the dialogue.

_____5. In real life, actors are like the characters they portray in dramatic productions.

_____6. Conflict is necessary in the plot of the play.

_____7. Lighting is important in make-up.

_____8. In the best dramas the situations are true to life.

_____9. It is possible to form an opinion of a "movie" before seeing it.

_____10. The theme of the play is the purpose of the author.

_____11. Mood music is used more in radio drama than in motion pictures.

_____12. Emotional scenes in the theatre can fail to create the desired effect, because of a few inconsiderate members of an audience.

_____13. The dramatic critic must know the basic techniques of dramatic production.

_____14. Too frequent attendance at the "movies" leads to dissatisfaction with reality.

_____15. Characters are more important than the plot of a play.

_____16. "Billboard" is the most popular professional magazine on the theatre.

_____17. The denouement is the rising action of the play.

_____18. Dialogue in a play means a conversation of two people.

_____19. The climax of a one-act play comes in the middle of the play.

_____20. Music is used to create the setting in a stage-play.

_____21. Critics consider the reaction of the audience when judging a play.

_____22. Actors use "straight make-up" to change their appearance on the stage or screen.

_____23. The main purpose of the dialogue is to reveal the plot of the play.

_____24. Attending at least two "movies" a week is good healthy recreation for high school boys and girls.

_____25. The purpose of the introduction of a play is to establish the relationship of the characters.

_____26. A play will be successful, if it has an excellent cast.

_____27. In judging dramatic productions, critics are influenced by their own taste.

_____28. To create a character in a drama, the actor should know the theme of the play.

_____29. An actor is sometimes given credit for the work of the author and the director.

_____30. Costuming is more important than make-up, in portraying a character on the stage.

_____31. The most important part of a dramatic production is the plot.

_____32. Stage settings should focus the attention of the audience on the scene.

II. Complete the following sentences by filling in the word or words which are missing. Write the word or words on the line to the left of the sentences.

Example:

director 1. Cecil DeMille is a famous _____.

_____1. The most popular professional theatrical newspaper is _____.

_____2. The most popular type of one-act play in radio is _____.

_____3. The most important single requirement of a radio actor is _____.

_____4. A drama which ends unhappily for the leading characters is called _____.

_____5. In every good plot there must be _____.

_____6. Music is used in motion pictures and stage plays to create _____.

_____7. Plays about customs and manners of different people are called _____.

_____8. The plot of a one-act play deals with _____.

_____9. Norman Corwin is a famous well-known writer and director of the _____.

_____10. The person who coordinates all the departments of dramatic production is called _____.

_____11. A play which presents ridiculous characters in impossible situations is _____.

_____12. A small part for an actor in a dramatic production is called _____.

_____13. Radio, stage plays, and motion pictures differ in _____.

_____14. Plots for radio, stage, and motion pictures come from the same _____.

_____15. Continued stories on the radio during the daytime are called _____.

_____16. The most important function of lighting on the stage is _____.

_____17. The outstanding critics of the theatre write for newspapers in the city of _____.

_____18. A play about unreal people in unreal situations is known as _____.

_____19. The outstanding producing company of the best stage and radio dramas is _____.

_____20. A newly organized company of writers in the theatre is _____.

_____21. One who is responsible for the whole production of a motion picture is the _____.

_____22. Movement on the stage is called _____.

_____23. An unsponsored radio program is called _____.

_____24. The script is the name given to _____.

_____25. "On location" in "movie"-making means _____.

_____26. Tempo in dramatic technique means _____.

_____27. A radio program which is broadcast simultaneously over many stations is said to be _____.

_____28. The scene in which the action of a play or "movie" takes place is called _____.

_____29. To enjoy a dramatic performance thoroughly, it is necessary for the members of the audience to arrive at the theatre _____.

_____30. A try-out for a part in a radio production is called _____.

III.

A. On the line before the name of the critic put the number of the newspaper for which he or she writes.

Example __2__ Marjorie Adams	1. Boston Traveler
	2. Boston Globe
	3. Christian Science Monitor

_____Howard Barnes	1. Boston Post
_____Catherine Murphy	2. New York Sun
_____Elliott Norton	3. Holyoke Transcript
_____Brooks Atkinson	4. New York Times
_____George Jean Nathan	5. Herald Tribune
	6. Journal American
	7. World Telegram

B. In the blank before name of the director, put the number of the type of drama he or she directs.

____Alfred Hitchcock	1. Folk Drama
____Preston Sturges	2. Fantasy
____Mitchell Leison	3. Melodrama
____Margaret Webster	4. Farce
____Walt Disney	5. Comedy
	6. Tragedy
	7. Musical Comedy

IV.

On the lines below, list seven things you consider when judging a dramatic production.

1._____

2._____

3._____

4._____

5._____

6._____

7._____

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CHAPTER IV

THE EVALUATION OF THE UNITS

Evidence of Pupil Growth in Conversation

Change in attitude towards public speaking.-- The unit on conversation was the first unit of work, and served a very definite purpose in the Speech I course. Most beginning pupils were self-conscious and apprehensive about speaking before the class. The informal, individual, and group activities of the unit helped to break down this reserve, and to establish rapport between the teacher and the pupil, the pupil and other members of the class. This friendly feeling of mutual co-operation carried over into the more formal speaking situations.

Extremely shy pupils improved rapidly. At the beginning of the work, their voices were negative and almost inaudible, their bodily movements were stiff and nervous. Towards the end of the unit, they were relaxed and seemed to enjoy participating in the speaking activities.

Pupil interest.-- At the end of the laboratory period, the pupils were required to write a summary of the unit. A study of these summaries proved that the pupils had grasped most of the understandings set down as the teacher's

goal in the delimitation. Some of the pupils were still confused about the proper method of introductions. The teacher arranged to have the correct methods demonstrated in the pooling-of-experience activities.

The replies to the questionnaire were interesting.

"I think that a lot more is learned this way, and without much waste of time."

"I like this type of work because we all can give our opinions on the material presented, and we draw our conclusions as a whole."

"I believe that this type of class work is superior to assigned class work, because it allows pupils to pick out their weakest spots and work on them."

"We seemed to cover more ground this way, and it is easy and simple."

"I think that the sort of work we have been doing in class is very good. It certainly brings out the information we need to feel more at ease in many situations. By actually doing these things ourselves, and seeing them done by our classmates, we lose any fear we may have had of them."

"I have enjoyed this type of class work. I feel much more at ease in front of the class. Not many of us will ever give a formal speech, but we will constantly use this type of work in school and out. It's much

better to do something that we will use every day. This work has given us poise as well as knowledge."

The pupils in Class B. stated that they liked everything about the unit of work. Five pupils in Class A. reported that they liked speaking before the class least.

Pupil achievement.-- The speaking technique of every member of the classes improved. Their voices improved. They could be heard and understood. At first, there was a tendency for the pupils to pick questions to read in class, which required very little research work. Gradually, as they became interested in the subject, they asked questions, volunteered information, brought in pictures, books, reports, and joined the discussions in an easy, natural, and animated manner.

Analysis of objective test results.-- The results of the test which was administered to Class A., and Class B., show that most of the learning products of the unit were achieved by the pupils. There were 78 items in the test. The range of score in Class A. was from 69 to 58. The arithmetic mean is 63.86. The standard deviation is 3.33. The range of the score in Class B. is from 71 to 57. The arithmetic mean is 63.59. The standard deviation is 3.56.

Figure 1. Test Scores Class A

Pupils	True and False Errors																																Total
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	
1 ..										x		x													x					x			4
2 ..											x			x				x	x	x	x					x							7
3 ..	x																	x	x	x					x								5
4 ..												x								x													2
5 ..												x			x					x													3
6 ..															x					x													2
7 ..										x		x			x			x							x								5
8 ..		x		x					x	x		x						x	x	x										x			9
9 ..														x	x					x													3
10 ..				x					x			x			x	x		x		x			x		x					x			10
11 ..				x											x	x				x	x									x			6
12 ..				x		x								x	x	x		x	x														7
13 ..			x									x		x	x																		4
14 ..										x		x		x		x			x	x							x				x		8
15 ..												x			x					x													3
16 ..									x			x							x			x											4
Total	1	1	1	4	0	1	0	0	3	4	1	10	0	5	9	4	0	6	6	11	2	1	1	0	4	1	1	0	0	4	1	0	82

Figure 1. (continued)

Pupils	Completion Errors																															Total
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	
1 ..		x	x				x	x			x							x						x						x		8
2 ..																	x		x							x		x		x		5
3 ..												x				x													x			3
4 ..					x			x	x							x	x											x				6
5 ..			x						x		x																		x			4
6 ..			x			x								x					x										x	x	x	7
7 ..			x					x	x					x			x		x	x				x		x				x	x	11
8 ..			x											x	x	x			x				x	x				x			x	9
9 ..	x		x											x													x			x		5
10 ..		x	x					x				x	x	x		x						x				x	x					10
11 ..			x				x		x					x			x		x	x	x						x					9
12 ..														x		x	x										x					4
13 ..										x		x		x			x			x			x	x	x		x					9
14 ..							x	x	x					x	x	x			x				x					x		x		10
15 ..	x	x						x					x		x		x						x									7
16 ..									x							x	x			x							x	x	x	x	x	9
Total	2	3	8	0	1	1	3	6	6	1	2	3	2	9	3	7	8	1	6	4	1	1	4	4	1	3	6	5	4	7	4	116

Figure 1. (concluded)

Pupils	Multiple Choice Errors															Total Errors	Final Score
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15		
1 ..						x			x							14	64
2 ..																12	66
3 ..												x				9	69
4 ..				x									x			10	68
5 ..			x						x	x		x				11	67
6 ..			x		x							x				12	66
7 ..						x										17	61
8 ..					x							x				20	58
9 ..			x	x		x			x	x						13	65
10 ..																20	58
11 ..		x				x			x							18	60
12 ..			x													12	66
13 ..									x							14	64
14 ..			x	x												20	58
15 ..									x							11	67
16 ..						x						x				15	63
Total	0	1	5	3	2	5	0	0	6	2	0	5	1	0	0	228	

Figure 2. Test Scores Class B

Pupils	True and False Errors																															Total
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	
1 ..												x		x	x			x												x			5
2 ..			x				x				x			x	x			x			x		x							x			9
3 ..	x			x	x							x			x				x						x			x					8
4 ..			x	x				x	x			x		x					x	x								x					9
5 ..				x											x								x		x								4
6 ..			x					x	x									x					x				x		x	x			8
7 ..				x										x	x				x	x	x												6
8 ..												x	x		x			x															4
9 ..						x			x		x				x				x						x		x						7
10 ..														x	x														x				3
11 ..									x					x				x		x									x				5
12 ..															x				x						x								3
13 ..				x		x			x	x		x		x				x															7
14 ..										x			x		x			x	x						x								6
15 ..				x								x	x	x					x											x			6
16 ..			x	x								x	x	x	x									x									7
17 ..	x			x			x			x					x				x					x		x				x			9
18 ..											x		x					x		x		x				x			x				7
19 ..									x			x			x			x											x				5
Total	2	0	4	8	1	2	2	2	6	3	3	8	5	9	13	0	0	9	8	4	2	1	3	2	5	2	2	2	5	5	0	0	118

Figure 2. (continued)

Pupils	Completion Errors																														Total
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	
1 ..										x				x									x			x		x				5
2 ..			x					x				x		x			x				x								x		x	8
3 ..			x								x			x					x						x		x			x	x	8
4 ..								x	x			x	x			x			x		x					x		x			x	10
5 ..			x				x							x		x	x		x										x			7
6 ..			x						x	x				x		x										x		x		x		8
7 ..									x					x		x							x						x		x	6
8 ..											x	x			x				x		x		x					x		x		8
9 ..		x						x	x	x				x		x							x			x	x		x			10
10 ..									x			x		x			x		x				x					x		x	x	9
11 ..							x			x			x	x									x	x		x			x			8
12 ..											x					x			x												x	4
13 ..								x	x					x									x			x	x				x	7
14 ..			x						x					x		x	x		x				x								x	8
15 ..			x				x	x				x		x	x		x							x		x						9
16 ..								x				x					x		x									x	x	x		7
17 ..							x					x			x								x					x				5
18 ..				x					x							x					x							x	x	x	x	8
19 ..				x			x					x		x	x							x		x		x		x				9
Total	0	1	6	2	0	0	5	6	8	4	3	8	2	13	4	8	6	0	8	0	4	1	9	3	1	8	3	9	7	6	9	144

Figure 2. (concluded)

Pupils	Multiple Choice Errors															Total Errors	Final Score
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15		
1 ..																10	68
2 ..						x						x				19	59
3 ..																16	62
4 ..																19	59
5 ..																11	67
6 ..																16	62
7 ..																12	66
8 ..																12	66
9 ..			x	x						x			x			21	57
10 ..			x						x							14	64
11 ..			x													14	64
12 ..																7	71
13 ..																14	64
14 ..																14	64
15 ..																15	63
16 ..																14	64
17 ..									x			x			x	17	61
18 ..			x		x				x							18	60
19 ..																14	64
Total	0	0	4	1	1	1	0	0	3	1	0	2	1	0	1	277	

Figures 1. and 2. show that in No. 12, and No. 15., the pupils in both classes either did not read the questions carefully, or they did not know the answers to the questions. In the review of the examination, they stated that they knew that they should not hang up the receiver until told to do so by the telephone operator, but they did not think of it when answering the question. The word authority confused them in No. 15.

Many pupils in Class B. failed No. 4. This question is not stated clearly. It should read: "When introduced to a woman, the man extends his hand first". Half the pupils in Class B. failed No. 19. Later class discussion brought out the fact that in one of the class demonstrations, it was suggested that girls applying for secretarial positions sometimes show the prospective employer samples of their work. This question should be simplified to read: "Take school records with you when you go for an interview".

In the completion section of the test, few pupils knew the number of words for which there is a minimum charge in a night letter. This is an unimportant question, and it is not within the experience of the pupils, so it may be omitted from the test.

Errors in the multiple-choice questions were scattered. One member in Class A. made five errors; five

members made one error; two members made no errors. In Class B., one member made four errors, thirteen made no errors.

A question to reveal the pupils' understanding of the meaning of the words underlined in the study and activity guide should be included in the test.

Evidence of Pupil Growth in Dramatic Criticism

Pupil interest.-- The unit on dramatic criticism was the last unit in the drama course. It served as a review and summary of all the techniques of dramatic production.

The class was small, but the members were enthusiastic. Everyone of them had been in a play or radio production, and all attended stage productions and motion pictures frequently. They completed most of the items in the study and activity guide.

Dramatic criticisms.-- In these criticisms, the pupils revealed that they had acquired the learning products set down by the teacher in the items of the delimitation. Two pupils reviewed the same motion picture and differed in their reactions to the production. In the discussion which followed, the teacher pointed out to the class, that as critics, each of these two class members had been influenced by his own taste.

The questionnaire.-- Without exception, the members of the class reported that they liked this method of study, and that they thought they learned more about the subject when each member chose to study a different phase of the work, and then share his knowledge with his classmates. When asked if the unit served its purpose as a summary of the course, one of the pupils replied, "Now I know how to put it all together".

Analysis of the objective test results.-- There were 79 items in the test. The range of scores was from 77 to 61.

The errors in the true and false questions were scattered, with the pupils showing less knowledge of the techniques of radio than the techniques of stage and motion picture production. Only one pupil had an error in the last question on the criteria for judging a dramatic production.

In the completion questions, the pupils were confused by two questions, No. 10., and No. 21., which required the same answer. Most of them substituted the word director for producer in No. 21. Answers to No. 11., and No. 28., reveal that the pupils either did not know the difference between a farce and a fantasy, or that they did not read these questions carefully.

The Teacher's Experience with the Units

The preparation.-- Setting the goals, and selecting the items for the study and activity guide was the most difficult part of the unit method of teaching. Once this material had been organized, it was a simple matter to duplicate and to distribute the unit assignment to the pupils.

In teaching these units, the teacher made no particular change in the classroom. The books, magazines, and pamphlets used for pupil references were gathered together and made available to the pupils in the classroom and in the school library. The classes were handicapped by the lack of a sufficient number of each reference book.

A detailed explanation of the methods of using the study and activity guide was given to each class. "Slow" pupils had difficulty in understanding the procedure, and they required more guidance and supervision than the average and superior pupils.

The laboratory period.-- The majority of the students read the study and activity guide with interest and made their choices of activities immediately. In the speech classes, the teacher found that shy pupils were choosing definitions, questions, and problems which required written reports, or reports to be read in class. She discouraged this type of selection. Teacher guidance is

needed also, to check ambitious pupils who try to do too much of the unit work. The teacher found this to be true in the drama class.

All the classes met for only two periods a week. The lapse of a day and sometimes two days between meetings, tends to break the continuity of the work, and to stretch the teaching time of the unit. If the classes in this study were larger in number, it is doubtful that the work could have been covered adequately in the prescribed time. Both study and activity guides are too long. Many of the items could be transferred to the optional-related activities. If necessary, all of the material of the interview could be removed from this unit, and set up as a separate unit of work.

The evaluation of the unit method.-- The unit method of teaching presents a challenge to the teacher, who wishes to produce the best results in the shortest time. Unit organization takes the "guess work" out of teaching. In this method, the teacher set the goals to be achieved within a certain time. She guides the pupils towards those goals, providing for individual differences, and encouraging correlation with other school subjects. When the work of the unit has been completed, she studies the results of this work, calculates the achievement of each pupil, and compares it with the

achievement of other pupils in the class and in other classes. In this manner, she evaluates her own achievement as a teacher.

Teaching today has become to a considerable degree, scientifically objective as well as artistic.

APPENDIX

KEYS FOR OBJECTIVE TESTS

The Test for the Unit on Conversation

True and False

1.	T	9.	O	17.	T	25.	O
2.	O	10.	O	18.	O	26.	T
3.	T	11.	O	19.	O	27.	T
4.	O	12.	O	20.	O	28.	T
5.	T	13.	T	21.	O	29.	O
6.	T	14.	T	22.	O	30.	O
7.	T	15.	O	23.	T	31.	T
8.	T	16.	T	24.	T	32.	T

Completion

1. the directory
2. a definite goal
3. goodbye
4. older
5. host or hostess
6. on time
7. the interviewer
8. daily newspaper
9. courtesy
10. practice
11. acquired or learned
12. lack of preparation
13. emergency numbers
14. twenty-five words
15. promptly and immediately

Completion (continued)

16. preparation
17. identify himself
18. present
19. be brief
20. telephone
21. write it down
22. the girl's
23. understand it
24. How do you do?
25. reverse the charge
26. How do you do?
27. a social call
28. ignored or overlooked
29. job-seeking
30. neat and or clean
31. lack of preparation

Multiple Choice

1. 2	6. 3	11. 3
2. 1	7. 5	12. 3
3. 3	8. 2	13. 2
4. 4	9. 3	14. 1
5. 4	10. 5	15. 1

The Test for the Unit on Dramatic Criticism

True and False

1.	T	9.	T	17.	O	25.	O
2.	T	10.	T	18.	O	26.	O
3.	O	11.	O	19.	O	27.	T
4.	O	12.	T	20.	O	28.	T
5.	O	13.	T	21.	T	29.	T
6.	T	14.	T	22.	O	30.	O
7.	T	15.	O	23.	O	31.	O
8.	T	16.	T	24.	O	32.	O

Completion

1. "Variety"
2. melodrama
3. good voice
4. tragedy
5. conflict
6. mood
7. folk dramas
8. a single situation
9. radio
10. a producer
11. a farce
12. a bit
13. production
14. sources
15. soap operas
16. to light the actors
17. New York
18. fantasy
19. The Theatre Guild
20. The Playwrights' Co.

Completion (continued)

21. producer
22. business
23. sustaining
24. the play
25. outside the studio
26. timing
27. network
28. a set
29. on time
30. audition

Matching

1.	5	2.	3
	3		5
	1		7
	4		6
	6		2

Fill in blanks

Theme
Plot
Characterization
Style
Acting
Staging
Audience Reaction

(The words may be interchanged)

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		JUN 22 1958	
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